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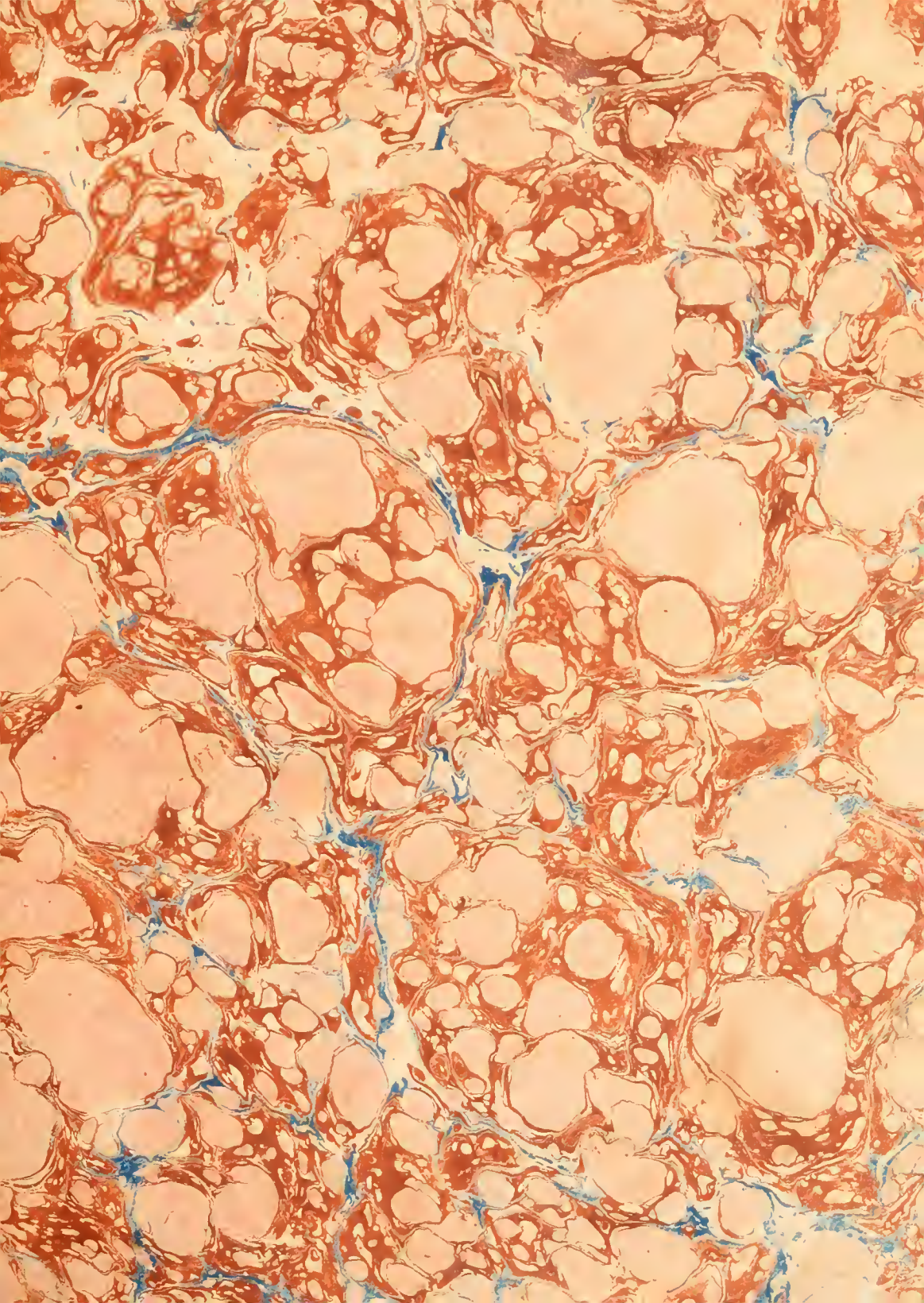

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THE

# *FIRST BOOK*

OF THE

# ARGONAUTICA,

OF

## C. VALERIUS FLACCUS

*SETINUS BALBUS.*

Fragmentum quod vile putas et inutile lignum,
Hæc fuit ignoti prima carina maris.
Quam nec Cyaneæ quondam potuere ruinæ
Frangere, nec Scythici tristior ira freti,
Secula vicerunt; sed quamvis cesserit annis,
Sanctior est salvâ parva tabella rate.

MARTIALIS *de* FRAG. ARGUS.

# PREFACE.

The Argonautic Expedition is the first event, which emerging from the darkness of the Mythological eras, appear, partially, and faintly, illuminated, with the beams of approaching truth. The features of a great naval enterprize remain perceptible upon all its mutilated fragments:---fragments, overgrown, indeed, with the excrescences of superstition; delapidated in the destruction of time; and misunited by the hands of ignorance; yet, still displaying that rude and awful figure which they once composed. The mighty image appears, to the sight of studious investigation, in all its grandeur. It seems to step with daring trepidation from the rocks of Thessaly, and to threaten the indignant waves with subjugation: It holds the treasures of Commerce, in its right hand, under the symbol of the Golden Fleece; and, pointing, with its left, to those constellations, with which it appears to have studded the heavens, it calls on Navigation to pursue its path.

When among the Greeks, History began to record the transactions of human society, events were rather celebrated then described. Poetry, not the calm and dispas-

sionate poetry of modern times, but a splendid enthusiasm of language, turbulent with enormous imagery, and bursting forth into such coruscations of brilliant fiction as astonished and delighted its hearers, elevated the hero and magnified his actions. Nature was replete with invisible beings: nay, the bounds of Nature were too circumscribed for the energy of imagination; new worlds were called into existence: gods, monsters, and demons became the guardians, the enemies, or the antagonists of every warrior. It is not surprising, therefore, that the first nautical expedition of importance should be envelloped in the intricacies of fable; it is rather, on the contrary, to be wondered that so much probability should still adhere to the narration.

Among the earliest Ages of Greece, three great events are prominently conspicuous. They present themselves to the eye of the historian, who surveys with horror the wide and deep destruction of primeval time, like the summits of mountains elevated above the overwhelming waves of a deluge. These events are the Argonautic Expedition, the Siege of Thebes, and the Trojan War. From these three great occurences arose subjects of Poetry, which have filled the universe with admiration: their very obscurity shed a deep and awful interest around them, and afforded that gloom, which renders the flame of imagination so beautifully conspicuous. The poetry of the modern states of Europe cannot possess such

sources of inspiration. None of them have grown gradually from that rude state of uncivilized nature, which is replete with heroic achievements. They have all been conquered countries. The arm of tyrannical luxury, and the sword of destructive barbarism, have frequently extirpated the motives of national pride, and planted people on their soils, whose objects of enthusiasm lay in remote regions. The vanquished have no attraction for the Muses. The Roman eagle, indeed, carried the arts on its wings: it was the thunder-bearer of an empire, as magnanimous as universal; from the head of which, as from the forehead of Jupiter, sprang forth Wisdom. Yet in the subjugated nations every national topic of poetry became, immediately, extinct; and in learning the language of their conquerors, they made it animate the abject theme of servile adulation. The northern hordes, with more destructive sweep, mowed down whole nations, and trod the perishing arts beneath their feet: the deep and pervasive night of ignorance rushed swift behind them: a fearful chasm absorbed a series of ages; and the historian, who ventures to contemplate it, seeks in vain for those prominent objects, by which he may surmise the nature of its chaotic depth. There no surviving incidents shed their interesting gleam: nothing awakens the metaphoric voice of enthusiasm: not even fable finds a circumstance to which it may attach its miracles:

Truth, disordered and oppressed, cannot arise through the impenetrable clouds that environ her: Imagination disdains the cold and lifeless gloom, in which her most attractive fictions, disregarded, would expire.

How different were the first ages of Greece! Truth, partially concealed by the beautiful allegories of poetry, frequently discovers her form, and directs the surmises of History. We almost behold the first colonization of the Grecian coasts; we catch a glance at the inhabitants of the interior parts, living by hunting, and almost perpetually on horseback; we observe the building of the principal cities, and the submission of the people to laws and social order; we see the arts gradually arise, and their inventors deified; we watch the power of superstition, absorbing the natural piety of the mind, and peopling heaven with objects of terror and veneration: we pursue a train of events, disguised indeed by imagination, but in which truth, by being clothed with astonishment, more easily engages the attention, and is thereby preserved where she would, otherwise, be forgotten.

In this manner should those three events, which I have before mentioned, be investigated. The miraculous parts, which first arrested the attention, and surprised us through the interference of the imagination, would then dissolve into allegories: Like a dream which vanishes in

the morning, when we discover that the fluctuating remembrance of real incidents, which agitated the preceding day, (distorted, while reason slumbered) composed the whole visionary fabric. It is not my purpose to pursue such an investigation in this place: it would lead me into many intricate discussions; and, although I am convinced that such an examination would be both interesting and instructive, yet it would, certainly, be misplaced before the translation of only one book of a very mutilated poem. But since the wars of Thebes, and Troy have had their poets; since the latter, in particular, has furnished matter for the greatest compositions of the human intellect, it may be demanded, what claim does the Argonautic Expedition possess, and why have not the authors, who have made it their theme, risen to equal celebrity? To meet these questions fairly, it must be acknowledged that the accounts of this event are more involved in fable; more entangled with extraneous circumstances; and less capable of regular construcion, than those parts of the Siege of Troy, and its consequences, which have become so famous by the poems of Homer and Virgil. Yet the certainty of the event itself is not thereby impaired. It exhibits a sufficient portion of that probability, which renders many of the more extravagant fables of antiquity worthy the research of the historian and chronologer. Sir Isaac Newton has ventured to fix its epocha, and he considers that

those traces of its principal incidents, which are found amid the figures of the celestial constellations, are evidences of the importance which was attached to it. The very nature of an extensive voyage, in such a remote period, on whatever account it might have been undertaken, opens a wide field for the wonderful: every unknown shore; every new discovered people; every occurrence on an element, to which the voyagers were entirely strangers, becomes a source of metaphoric description, or of fabulous embellishment. The tales of modern navigation might furnish incidents not less preternatural than some of those in the voyage to Colchos; and perhaps still more contrary to truth than the moving Cyanean rocks, or the Harpies who carry away the food of Phineus. That part of the narrative, which relates to the fleece, is supposed by some authors to be capable of the most literal interpretation.* It is still customary in many parts of Asia to collect the gold-dust, which is carried along by the current of certain rivers, by suspending fleeces across the stream, in rows beneath each other, so that the water, in passing through them, may leave the particles of gold contained in it, among the wool. The fleeces, being taken out of the river, are hung upon the branches of trees, and guarded with care

* Vide Strabo, Arrian, &c. also Dr. Rutherford's view of Ancient History.

until they are dry, when the ore-dust, which they may have imbibed, is combed out of them.* The application of this fact to the object of the Colchian Expedition is both natural and easy: the motive of the voyage becomes

* The explication which Palæphatus gives to the story of Phrixus and Helle is curious and deserves to be mentioned here on account of the estimation in which that author was held by the ancients: a verse attributed to Virgil by Probus, in his commentary on a passage in the Georgics, thus mentions him,

Docta Palæphatiâ testatus voce papyrus.

and Servius, the commentator, approves of his explanation of the fable of the Centaurs, in his notes on the same passage. Palæphatus says, in a sort of preface attached to his work, that he went in search of the foundations of the *incredible histories* to the very places where they are related to have happened. And concerning the Golden Fleece he found the truth to be as follows. Athamas commanded an army of Greeks in Phrygia. His steward or treasurer was named *Crion* (i. e. the Ram) and he placed more confidence in the fidelity of this man than in any other of his subjects. Crion however betrayed to Phrixus the design of Athamas to put him to death, and Phrixus immediately prepared a vessel. Crion conveyed much wealth into this vessel, but Helle the sister of Phrixus, through weakness and fatigue, expired during the voyage, and left her name to that sea, which is now called the Hellespont. Phrixus arrived at the Phasis, and having established himself there, espoused the daughter of Æetes, king of Colchos, whose dowry was a golden image of Eos or Aurora. (In this account there appear to be many *equivoques* in different Greek words of similar sounds but different meanings, which would lead only to vague and uncertain conclusions.)

manifest: and whether those fleeces of gold were to be obtained by commercial negociations or by rapine, it is not necessary to enquire. Plunder was indeed the chief instigation of the enterprizes of those times; and to carry off women and treasure from the neighbouring states appears to have been frequently considered as an heroic exploit. From Herodotus we learn that the causes of all the wars, which distracted Greece and the western parts of Asia, arose out of the predatory expeditions which were encouraged on both sides, and celebrated with the highest enthusiasm. In this manner, he says, was Io carried away by the Syrians and EUROPA by the Greeks; and that other heroes of the latter nation, induced by the fame of such exploits, and by the riches of Colchos, constructed a larger vessel than had before been known, and plundered the Colchians of a considerable booty, which the poets have denominated the GOLDEN FLEECE, together with MEDEA, the daughter of the King. He continues to relate, that ambassadors were sent by the Colchians to reclaim the princess, but the Greeks replied that they considered this deed as a just retaliation for the rape of Io, the daughter of Inachus. To this succeeded the seduction of HELEN, and the Trojan War; whence that perpetual enmity which subsisted between the Grecians and the Asiatics.

IT is not improbable that the supposition of Burman, Kirchmajor, and others, may be correct. They

think that the ARGONAUTIC EXPEDITION consisted of more than one vessel, and that the fleet being dispersed by a storm, we have the accounts of various voyages in one relation.* Hence, perhaps, that confusion of events, and that impossible extent of the navigation to various parts of Europe and Africa which is narrated by the poets. The etymology, also, of the word *Argo* will support the suggestion that it was probably the common name for the first vessels constructed in a bent figure, to distinguish them from the flat rafts, with which rivers and narrow straits, had been usually passed.† If this be admitted, it becomes manifest, that many very different expeditions may have been united, and confused, under the general epithet of Argonautic. Poets would, undoubtedly, seize the most striking circumstances of each voyage to engage the attention of their auditors, and

* See Burman's Prefaces to his Quarto Edition of Valerius Flaccus. See also Preston's Essay on the Argonautic Expedition.

† I am aware that the word *Argo* is usually derived from ἀργος *swift, white, splendid:* but this derivation is not satisfactory, because ἀργος appears to be a derivation from some other word which is lost. From the same source the name of *Argus* who is said to have an hundred eyes must be deduced: and in the interpretation of that fable, *Argus* is supposed to mean the sky, of which his numerous eyes are the stars. The original word must have signified *arched, bent, or hollow;* and will probably be found in the Hebrew name for *Noah's Ark.* The same root gives the Latin words, *arcus, arx, arca* and their derivatives.

would conduct their hero through the medley of adventures, where probability might easily yield to the magic of the muses; or submit, patiently, to the interference of the gods.

From these statements it will appear, that the Argonautic Expedition has, in point of consequence, an equal claim to attention with the Trojan war; which Thucydides tells us was "fitted out after the manner of the ancient freebooters." The actions of so many men, whom the Grecians were accustomed to venerate as the primogenitors of their most illustrious families, and as the immediate descendants of their tutelary deities, must have rendered it particularly interesting to that nation. The present civilized world must, therefore, necessarily share in that interest, since it has derived from Greece every thing that is beautiful in the arts, and the rudiments, if nothing more, of all that is great in the sciences.

That authors of celebrity have had some reason to reject the voyage of the Argo in favour of other subjects, less entangled, and more capable of forming that entire action, which constitutes the epic poem, is also apparent from what I have already stated. Of the poems, that have been composed on this subject, none are accurately regular. They are rather diffused details of a voyage, uniting the various distinct actions of different heroes under a

species of loco-motion, than the poetic narrative of one complete event. For, if the voyage is admitted to be that complete event, of which the several exploits are parts, then the ship ARGO, or her pilot, would have a better claim to be the hero of the poem than JASON, who has nothing to do with the actual performance of the voyage; and is little more than a passenger, conveyed to an appointed place, for the execution of a particular action.

But whether or no the subject may be exactly conformable to the laws of epic poetry, we find that it became very early the theme of metrical narration; and perhaps no ancient poet is without some allusion to it. A poem which has descended to us under the name of ORPHEUS, is the first that celebrates the whole of the ARGONAUTIC EXPEDITION. The real author is unknown, but is supposed by Aristotle to have been a Pythagorean of Crotona. It is written, however, in the person of ORPHEUS, the son of the Muse CALLIOPE, who describes himself as the companion of JASON throughout the voyage: but since, for many reasons, it is impossible that it could have been the composition of ORPHEUS the THRACIAN, whose very existence is doubted by Aristotle, it was probably composed in his name about the time of Pisistratus the tyrant. This is the opinion of Suidas who follows therein the supposition of Asclepiades. The incident in which

ORPHEUS is himself principally concerned, is his victory over the SIRENS, by the superior harmony of his lyre, and voice. Of this passage I venture to give the following translation.

Thence sailing we approach a rocky steep,
Whose verdant crags o'erhang the refluent deep.
In soften'd murmurs 'gainst the silvery shoals,
With modulated pause, each billow rolls;
Thro' hollow caves light warbling breezes sound,
And swell, in blending melodies, around.
There sat the SIREN-MAIDS, and sweetly sang;
With vocal charm the throbbing echoes rang:
So softly flows the soul-subduing strain,
That seamen, lingering, ever there remain,
'Till listening life expires, lost in ecstasic pain.
Already distant notes, tho' faint, yet clear,
With trembling sweetness touch the attracted ear:
The men already hold the attentive breath,
And drink, with greedy ears, the vocal death;
Already loosen'd, falls the silent oar,
ANCÆUS, eager, puts the helm ashore:
When I, with rapid fingers, swept the lyre,
And shook soft thunder from the quivering wire;
With the full peal, my voice, mellifluent, rose;
Thro' every note pursued the varying close;
Swelled with the verse that kindled in my breast;
And all my mother taught at once exprest.
I sang "How Neptune with immortal Jove,
For the renowned aerial coursers strove:

Jove, whose wide realms the distant stars contain,
And Neptune, monarch of the expansive main."
I sang, "that, furious at his brother's boast,
The God of Ocean smote the Phrygian coast:
High rose his forky spear, whose swift descent
The thundering earth in bounding fragments rent:
The bounding fragments flew, diversely driven,
With whistling blast, along the astonished heaven,
'Till down, with rapid whirl, and headlong sweep,
They burst the frothing bosom of the deep.
Where, fixed, as steadfast islands, now they stand,
And waves, enchafed, roll murmuring round the land.
Sardinia, Salamis, Euboea, named,
And Cyprus, for its stormy headlands famed."
When this new theme the astonish'd SIRENS heard,
Disorder'd phrenzy in their forms appear'd:
Mute and despouding on the cliff they lay,
Then, rising, threw their vanquish'd lyres away:
Redoubled sighs absorbed their tuneful breath,---
At every note they feel the chill of death:
Yet still they listen to my wounding strain,
Then, wrought to anguish, plunge into the main:
There, into rocks their hardening members spread,
And vocal breezes murmur round each head.

But of all the Greek poems which relate to the ARGONAUTIC EXPEDITION that of APOLLONIUS, improperly called the RHODIAN, is the most esteemed. He was a native of Naucratis, a city situated on the Canopic mouth of the Nile: a place famous, also, for the birth of

the elegant and entertaining ATHENÆNUS The anger of CALLIMACHUS, whose pupil he had been, was roused against him by some great offence, and produced that dreadful satire so famous among the ancients, entitled *the Ibis;* which was afterwards imitated by Ovid.

> Nunc, quo Battiades inimicum devovet Ibin,
> Hôc ego devoveo teque, tuosque modo.
> Utque ille, historiis involvam carmina cæcis:
> ——— *Ibis Ovid. v.* 53.
> On thee, and thine my hateful curse shall flow,
> As when the son of Battus cursed his foe,
> Detested Ibis: and, like his, my song
> Shall wind in venom'd secrecy along.

APOLLONIUS succeeded ERATOSTHENES in the care of the Alexandrian Library, and was patronised by PTOLEMY EVERGETES. He must not be confounded with APOLLONIUS of Caria, who instructed both JULIUS CÆSAR and CICERO at a school which he instituted in the island of Rhodes. His ARGONAUTICS have been lately translated by *William Preston, Esq. M. R. I. A.* who has joined many essays and notes to his work, which considerably elucidate the ARGONAUTIC period.

THE poem of APOLLONIUS was very closely imitated, if not translated, by ATACINUS VARRO, in a Latin composition, which, like that of the Greek author, was divided into four books. VARRO was a native of Gaul, and is

said to have written a poem entitled the SEQUANIAN WAR; which was probably founded on the triumphs of the Sequani over the Ædui by the assistance of Ariovistus and the Germans: triumphs which were terminated by the interference of JULIUS CÆSAR, who reduced the Sequani to their former inferiority. VARRO distinguished himself by other poetry, but we are told in a boast of HORACE on his excellence in satire, that VARRO attempted that department of the muses in vain. OVID mentions his ARGONAUTICA in the following manner,

> VARRONEM, primamque ratem quæ nesciet ætas?
> Aureaque Æsonio terga petita duci?
> *Ovid. Amor. I. El.* 15.

STATIUS also alludes to VARRO in one of the most beautiful poems of his *Sylvæ*, the *Genethliacon Lucani*, where he classes him with LUCRETIUS, OVID, &c.*

I am at length arrived at my principal object, the poem of C. VALERIUS FLACCUS. I have already shewn that the subject abounds with difficulties, and that its incongruities, in some measure, deprive it of that interest, which it is the advantage of the genuine epic to possess.

* For accounts of other writers on the Argonautica, I refer my readers to the preface of Mr. Preston, which exhibits an interesting list of ancients and moderns, who have celebrated this expedition.

But the creations of Genius are not limited by art. That speculative Taste which hath ventured to legislate for the Imagination, would frequently perceive how feeble are its deductions, and how unwarrantable its authority, if Genius would dare to soar to Nature herself, who ought to be his guide. Had Valerius Flaccus been fully conscious of his own powers: had his reverence for Virgil not made him so often shrink from himself, and rely for excellence upon the strength of imitation;--- had he wholly rejected the work of Apollonius and sought in his own mind the model of his fable; in a word, had the work been entirely his own, there is no doubt, from the strong irradiation of original thought, which perpetually displays itself, that Valerius Flaccus would have produced a poem, which if not strictly epic, would have had as just a claim to have become a precedent in the legislation of criticism, as the Iliad, the Odyssey, or the Æneid. The Pharsalia of Lucan and the Achilleis of Statius do not displease us on account of their want of a united epic action. It is their turgid language, their extravagant figures which disgust us. Had they looked up to Nature: had they felt with her soul, and created with her hand, they might have seized the delighted attention, although the periods which they describe had been more diffuse, and their incidents even less capable of harmonizing construction. The historical Dramas, and indeed many of the other plays of

Shakespeare are, in point of plot, more forbidding than the poems of Lucan or Statius, but Nature leads us through every scene, and awakens an interest in every incident. I do not however wish to lessen the value of that unity of action, which constitutes the Epopee of the critics: I have acknowledged that it is conducive of the highest advantages to the poet: I revere it as the offspring of enlightened judgment; and I regret that in the poem of Valerius Flaccus it appears to be wanting. But I do not believe it to be indispensably necessary; and I consider that the genius of the author, who can sustain the interest of his narration without it, must be either of a superior cast, or must be more vividly exerted.

Flaccus, in general, pursues the story of Apollonius: in the small connecting passages he almost translates his very expressions: but, whenever the theme elevates itself above the tract of mere narration; whenever an object of grandeur; an affecting trait of genuine nature; an awful image of supermundane being, excites his powers, he peoples the lifeless paths of the patient Alexandrian* with groups of his own transcendant ideas.

* By the two most illustrious critics that ever existed, Apollonius is said never to rise above mediocrity. These critics are Longinus and Quintilian. Mr. Preston arraigns them of unjust

The subject which he receives as a torpid mass, dilates itself before the fervour of his imagination; he stamps it with his mind, and makes it indelibly his own. The work of Apollonius is indeed his chart, and he looks up to Virgil as to the heavenly luminary, which is to direct his course, but the adventures and honour of the voyage are still his own. Nor does he gaze on the star of Virgil as the humble mariner fixes his eyes on the distant beams of the pole, regarding it merely as his guide, but like his own immortal Argo, he submits to the direction of a constellation, the brilliance of which he is conscious that he shall one day emulate.

Flaccus is never, perhaps, inferior to Virgil, but when he too studiously imitates him. He is frequently superior, and I do not hesitate to say that the seventh book of his poem has never been surpassed. The most tender struggles of the female breast are there so artfully mingled with the sublimity of supernatural agency, that our feelings are awakened with our astonishment; and that most difficult of all the tasks of composition is executed, the combination of natural pathos and terrific grandeur. We shudder at the increasing affection of Medea: her irresolution interests us: her amazement at

partiality: the partiality of a translator for his author is, perhaps, not unjust.

her father's cruelty, and her fears lest JASON should undertake the labours appointed by her parent, divide our feelings with her's;

Filia prima trucis vocem mirata tyranni
Hæsit, et ad juvenem pallentia retulit ora,
Contremuitque metu, ne nescius audeat hospes,
Seque miser ne posse putet. *Lib. VII.* 78.

---

Struck with the cruel monarch's dire commands
His daughter first in startled terror stands:
Sudden, her blood-forsaken cheeks she rais'd,
And, with quick tremor, on the stranger gazed,
Shuddering lest he, too rashly, should declare,
And toils, whose dangers yet he knew not, dare.

When JASON, having agreed to obey the dreadful commands of ÆETES, leaves his presence,

..... trepida et medios inter deserta parentes
Virgo silet: nec fixa solo servare parumper
Lumina, nec potuit mœstos non flectere vultus:
Respexitque fores, et adhuc invenit euntem:
Visus et heu miseræ tunc pulchrior hospes amanti
Discedens: tales humeros, ea terga relinquit.
Illa domum atque ipsos paullum procedere postes
Optat, et ardentes tenet intra limina gressus.*
*Lib. VII.* 103.

* Flaccus has been accused of imitating Apollonius in this passage; and even Mr. Preston allows that he has nearly equalled

Trembling and silent 'mid her kindred trains,
Like one deserted and alone, remains
The royal maid: now, not an instant more,
Her eyes restrain'd will linger on the floor;
Now, not an instant, can she cease to raise
Their humid beams or not indulge their gaze:
Quick to the expanding palace gates they dart,
And yet perceive the ardent youth depart:
With manlier charms his shoulders spread behind,
And leave his figure on her wretched mind.
Now, that the obstructive pillars would retire,
And the walls part, becomes her fond desire,
While on the threshold her fixed eyes she strains,
And his last hasty footsteps there retains.

Than which what can be more beautiful? the two last and the three first lines of this passage are almost in-

the elegance of the original. But the truth is that Flaccus appears to have avoided every resemblance in this place which the similarity of situation could have presented to him. He has neglected the most striking beauties of Apollonius, and has supplied them with beauties of his own. Had he intended any imitation, he would certainly not have omitted, in his description, the most beautiful idea in all the Alexandrian's poem.

.....νοῷ δὲ οἱ, ἠὺτ' ὀνείρῳ·
Ἑρπύζων πεπότητο μετ' ἴχνια νισσομένοιο
(Γ 446)

And thought in vain the lovely guest pursued,
As when we catch at objects in a dream,
That still beyond, yet ever near us seem.
*Preston's Translation.*

imitable, both as to delicacy of expression, and correctness of idea. In these, and in all the agitation of mind which follows, Nature herself dictated the description to the poet. With wonderful art he enumerates the actions of MEDEA, and leaves her thoughts to the suggestion of our imagination: thus when

> .....comitum visu fruitur miseranda suarum
> Impleri nequit; subitoque parentibus hæret
> Blandior, et patriæ circumfert oscula dextræ.
> ——— *Lib. VII.* 121.
>
> On her companions now she turns her eyes,
> Insatiate views them, and forebodes their sighs!
> With sudden fondness joins her kindred band,
> And showers wild kisses on her father's hand.

we perceive that the idea of leaving her companions and her father is floating in her mind, and there contending with her filial affections and duties.

THE persuasions of VENUS in the form of CIRCE are finely imagined; and still more so the reply of MEDEA:

> Nulla quies animo, nullus sopor: ardua amanti!
> Quære malis nostris requiem, mentemque repone:
> Redde diem noctemque mihi; da prendere vestes
> Somniferas, ipsâque oculos componere virgâ.
> Tu quoque nil, mater, prodes mihi: fortior ante
> Sola fui. Tristes thalamos, infestaque cerno
> Omnia, vipereos ipsi tibi surgere crines!
> *Lib. VII.* 244.

My soul receives no peace, takes no repose:
Nought, nought but arduous care the lover knows!
Calm these fierce pangs; soothe, soothe this tortur'd
mind:
Grant me bright day and balmy night to find:
Throw o'er my limbs the sleep-inducing vest;
Compress my eyelids with the wand of rest.
Thou, Mother, thou no gentle aid hast shewn,---
I was more firm, was more composed alone!
Now all is woe!---dark nuptials meet my eyes!
E'en 'mid thy tresses writhing snakes arise!

These lines are certainly above all comment, as are those which immediately follow them.

Talia verba dabat, conlapsaque flebat iniquæ
In Veneris Medea sinus, pestemque latentem
Ossibus, atque imi monstrabat pectoris ignem.
Occupat amplexu Venus, et furialia figit
Oscula, permixtumque odiis inspirat amorem.
——— *Lib. VII.* 251.

Thus as Medea spake she drooped her head,
And tears on Venus' cruel bosom shed:
Confess'd the poison hidden in her frame,
And how her inmost soul consumed with flame.
The goddess held her in a close embrace:
Prest direful kisses on her burning face:
Love mixt with deadly hate her lips inspire---

It would exceed the limits of a preface to pursue the beauties of this interesting scene with quotations.

The artful discourse of VENUS, and the contending virtue of MEDEA gradually vanquished, afford so many striking passages, that preference in selecting them is almost impossible. When the reluctance of conscience is nearly subdued, and MEDEA prepares to begin her incantations, a pathetic apostrophe to herself bursts from her as she surveys the poisonous drugs in her cabinet of magical preparations:

Utque procul magicis spirantia tecta venenis
Et sævæ patuere fores, oblataque contra
Omnia, quæ Ponto, quæ Manibus eruit imis.
Et quæ sanguineâ Lunæ destrinxit ab irâ:
Tune sequêris, ait, quidquam, aut patiere pudendum,
Cum tibi tot mortes, scelerisque brevissima tanti
Effugia?---hæc dicens, quâ non velocius ulla,
Pestiferam toto nequiequam lumine lustrat.
Cunctaturque super, morituraque conligit iras.
O nimium jucunda dies, quam cara sub ipsâ
Morte magis!---stetit, et sese mirata furentem est.
Occidis, heu! primo potes hoc durare sub ævo?
Nec te lucis, ait, nec videris ulla juventæ
Gaudia? nec dulces fratris pubescere malas?
Hunc quoque, qui nunc est primævus, Iasona nescis
Morte perire tuâ, qui te nunc invocat unam,
Qui rogat, et nostro quem primum in litore vidi?

——— *Lib. VII.* 327

While direful drugs their deadly odours shed,
Breathe o'er the roof, and through the portal spread,
Offering themselves afar; what from the waves,
Or from foul spectres in their loathsome graves
Herself had plucked; or what the Lunar wrath
Drops on the fetid earth in sanguine froth;

" Shall I pursue or suffer shame," she cries,
" While such a crowd of deaths around me rise,
" Yielding from so much crime so swift a flight?"*
This as she spake she cast her eager sight,
Unfixed, o'er all the venom'd shelves around
Where drugs of every rapid death abound:
On all, by turns, her eyes distracted roll,
As her fell purpose instigates her soul.
" Day of transcendant joy receive my breath!
" How doubly dear in this thy form of death!"
Then, with a sudden pause, her thought revolves,
And startles, shuddering at her dark resolves:---
" Die!---canst thou bear" she cried " in youth to die!
" From light---from life's expanding joys to fly?
" Cease to behold thy brother's blooming face,
" Ere the soft down bestows its manlier grace!
" And must not Jason by thy death expire,
" The beauteous victim of thy cruel sire?
" He who invokes thee now,---thy aid implores,----
" He whom thou first beheldst upon these shores!

At the commencement of her incantations

Dat dextram vocemque Venus, blandisque paventem
Adloquiis, junctoque trahit per mœnia passu.*

---

Venus, with hand and voice conducts the way,
In cheering converse calming her dismay;

* I cannot here omit to notice the beautiful simile which follows these lines, and which has been so much admired in Goldsmith's Deserted Village. The same figure is found in Ovid where Dædalus is inciting his son Icarus to fly with him through the air;

Close at her side her wavering footsteps leads,
And still beyond the city wall proceeds.

until the rites become so terrific, that

Jamque tremens longe sequitur Venus.

And Venus trembling follows far behind.

The allegory of which is so correct, that while we are carried into the regions of horror, we are accompanied

and in that instance the similitude of a bird instructing its young was so obvious, that it would have been surprising if Ovid had missed the allusion. In Flaccus and Goldsmith the comparison is not less accurate, though less apparent, and is therefore more pleasing.

.....Velut ales, ab alto
Quæ teneram prolem *produxit in aëra nido*,
*Hortaturque sequi*; damnosasque erudit artes:
Et movet ipse suas et nati respicit alas.

*Metamorph. Lib. VIII.* 213.

Qualis adhuc teneros supremum pallida foetus
Mater ab excelso *produxit in aëra nido*,
*Hortaturque sequi*; brevibusque insurgere penuis;
Illos cærulei primus ferit horror Olympi;
Jamque redire rogant, adsuetaque quæritur arbor:
Haud aliter. &c. *Argon. Lib. VII.* 375.

And, as a bird each fond endearment tries,
To tempt its new-fledg'd offspring to the skies,
He tried each art, reproved each dull delay,
Allured to brighter worlds and led the way.

*Goldsmith's Desert. Vil.*

by the human passions. The sudden appearance of Jason amid the dreadful orgies: the mutual astonishment of the lovers

> .....qualesve profundum
> Per chaos occurrunt cæcæ sine vocibus umbræ.
>
> ———
>
> As in the dark chaotic depth of night
> Clash startled spirits without voice or sight:

their discourse until all the reluctance of conscience is subdued and all the restraint of female modesty vanishes, and

> Inde ubi facta nocens, et non revocabilis umquam
> Cessit ab ore pudor, propriorque implevit Erinnys.
> ——— *Lib. VII.* 461.
>
> Thence guilty, every tint of generous shame,
> Straight from her cheeks, irrevocable, fades,
> And swift Erinnys all her breast pervades.

are together a series of the most animated description.

The strength of true poetry lies in depicting the emotions of the human heart: traits of affection in all its forms are therefore the most beautiful colourings of Genius. Valerius Flaccus seizes every opportunity that his subject affords to display his power in such delineations. The parting of Jason and his parents in the first book; and particularly the description, in the

same book, of the infant Achilles brought by Chiron to his father Peleus, are equal to the best passages of the same kind in any author whatever. Perhaps in very few of the ancients could any thing be found so tenderly exquisite, since it must be acknowledged that magnanimity and heroic valour more generally form the excellence of the Greek and Roman classics than traits of genuine sensibility. For the same reason Flaccus succeeds in that species of supernatural agency which is the offspring of natural fear, rather than in the machinery of his deities. The mythological divinities had been so much degraded, and were become so trite in his time, that they retained none of that awful respect which attaches to them in Homer and Virgil. He, therefore, introduces them less frequently. In all the poets of antiquity the gods are merely personifications of the passions and attributes of mankind: the sublimity of the idea attached to their power soon vanishes, and the imagination looks for immaterial existences which do not so easily assimilate with our own nature. The ghosts of the dead are no where more fearfully introduced than in the two following passages. First, in the fourth book, where Pluto permits the spirits of those who had been slain by Amycus to behold the death of that monster, in his combat with Pollux;

Et pater orantes cæsorum Tartarus umbras

Nube cavâ tandem ad meritæ spectacula pugnæ
Emittit: summi nigrescunt culmina montis.
—— *Lib. IV.* 258.

In the deep bosom of a hollow cloud,
The Infernal Sire sent forth a shadowy crowd,---
Ghosts of the murder'd, urgent for the sight,
To glut their vengeance with the expected fight:---
Deep darkness settles on the mountain's height.

Secondly, in the fifth, where the appearance of STHENELUS, who is sent by the ghosts of the ancestors of the ARGONAUTS to behold the enterprize of their descendants, is at once a trait of parental affection, and terrific sublimity.

Fama per extremos quin jam volat improba manes
Interea, magnis natorum laudibus implet
(Venturam cœlo fatis melioribus ARGO)
Addita jamque fretis repetens freta, jamque ferentes
Cyaneas. Ardent avidos attollere vultus,
Quos pietas, vel tangit adhuc quos æmula virtus.
Fata inmota manent: unum, qui litore in illo
Conditus, ad caræ mittunt spectacula turbæ,
It STHENELUS:* qualem Mavortia vidit Amazon,

* Sthenelus was the brother of Menœtius, who was the father of Patroclus and one of the Argonauts. He is therefore called Actorides, by Apollonius. This appearance of Sthenelus is found also in the poem of Apollonius and possesses great magnificence in his description. But I think that I may venture to assert, that

Cumque suis comitem Alcides ut condidit armis:
Talis ab æquorei consurgens aggere busti
Emicuit: fulsere undæ: Sol magnus ut orbem
Tolleret, aut nubem quateret polus. Atque ea vix dum
Visa viris atrâ nox protinus abstulit umbrâ:
Ipse dolens altum repetit chaos. *Lib. V.* 82.

it exhibits more richness of colouring than grandeur of design; and that, were the subject proposed for the pencil of Mr. Fuseli, he would prefer the undefined and awful figure of Flaccus, to the panoply, and purple tiara of the Alexandrian. I shall insert the translation of Mr. Preston which certainly retains much of the elegance of the original in this passage.

And now the beach the stately barrow shows
Where the remains of Sthenelus repose.—
Alcides led his youthful steps from far,
With Amazons to wage adventurous war.
Returning, here th' untimely doom he bore.
An arrow piere'd him on the fatal shore.
Ere from that spot the Grecian vessel fled,
Persephone, fair empress of the dead,
(The warrior's mournful pray'r such pity mov'd)
Anxious to greet the native bands he lov'd,
Allow'd the shade from Stygian gloom to rise,
With those dear objects to rejoice his eyes.
High on the summit of his tomb he stood,
And view'd the vessel dancing o'er the flood.——
Such as in life, appear'd th' illustrious shade,
In beauty stern, in panoply array'd.
His graceful head a radiant helmet prest,
A cone of purple wav'd a four-fold crest.
Short space conspicuous, hovering o'er his tomb,
He sunk—he vanish'd in eternal gloom.

Preston's Transl. B. II. 1313.

Now all pervasive Fame her pinions spread
'Mid the far distant shadows of the dead;---
Fill'd the blest spirits with their offspring's praise,
Whose deeds the ARGO to the heavens should raise.
Sea join'd to sea she names, and shore to shore,
And Cyanéa threatening now no more.
The manes, conscious of paternal love,
Still all the pride of generous glory prove;
To elevate their anxious eyes aspire,
But Fate unmov'd, forbids the fond desire.
One of their number, buried on that coast,
They send, spectator of the darling host:
Straight STHENELUS goes forth: his mighty mien
Such by the Martial Amazon was seen;
Such by Alcides near the refluent wave,
In all its arms was yielded to the grave;
As now, up-rising, o'er the sandy heap,
Resplendant shone: bright glowed the billowy deep---
As, from the east, breaks forth the solar form,
Or beamy skies amid a scatter'd storm.
But while the men behold this awful sight,
Within the impervious shades of rising night
Involved it sinks, reluctant, from their gaze,
And in Chaotic darkness, slow, decays.

But the dreadful picture of Jealousy, which, in the second book, almost petrifies the feelings of the reader with horror, is esteemed by the critics as the master piece of the whole poem.* VENUS, there, the goddess of

* BURMAN in his *Testimonia de V. F.* quotes many authors, but principally the commentaries of Caspar Barthius on Statius; who,

Love, the tender patroness of voluptuous pleasure, and the mother of creation itself, becomes a fury——

> ..... ...neque enim alma videri
> Jam tumet, aut tereti crinem subnectitur auro,
> Sidereos diffusa sinus; eadem effera et ingens,
> Et maculis suffecta genas, pinumque sonantem
> Virginibus Stygiis, nigram que simillima pallam.
>
> ——— *Lib. II.* 102.

> Nor boasts she now the genial fosterer's care,
> Nor in the pride of beauty wreathes her hair
> With beamy gold, as when her swelling breast,
> All unconfined, its heav'n of charms confest;
> But with dark fierceness and gigantic mien,
> Her pallid cheeks with livid spots obscene,---
> In the black mantle of the Stygian dames,
> She shakes the crackling pine's terrific flames.

She instigates the Lemnian women to the murder of their husbands, on their return home, attended by female slaves, whom they had brought with them from Thrace; the booty of a successful expedition. She seeks out *Vagrant Report* or *Fame*, and deputes her to alarm the anxious wives of Lemnos with tales of this infidelity of

concerning this part of the poem, says that Valerius Flaccus excellently describes Venus becoming a fury; and inserts this passage, that he may do away the fastidiousness of those, who, on account of the youth of the author, have judged erroneously of his work.

their husbands. *Vagrant Report* or *Fame* is not described by such minute circumstances as in Virgil's Æneid, or in Ovid's Metamorphoses, but perhaps as poetically as in either; and her reception of VENUS is particularly striking.

> Cum dea se piceo per sudum turbida nimbo
> Præcipitat; Famamque vagam vestigat in umbrâ:
> Quem pater omnipotens digna atque indigna canentem,
> Spargentemque metus, placidis regionibus arcet
> Aetheris: illa fermens habitat sub nubibus imis,
> Non Erebi, non diva poli: terrasque fatigat,
> Quas datur: audentem primi spernuntque foventque:
> Mox omnes agit, et motis quatit oppida linguis.
> Talem diva sibi scelerisque dolique ministram
> Quærit avens, videt illa prior: jamque advolat ultro
> Impatiens: jamque ora parat; jam suscitat aures.*
>
> ——— *Lib. II.* 115.
>
> With swift descent across the azure skies,
> In a black cloud the troubled goddess flies;

* Caspar Barthius having cited this passage asserts that, if, together with the lines which immediately follow, it had been found in Virgil, it would have received the adoration of many ages. Certainly the idea of Rumour being banished from the heavens and from the infernal regions, is finely imagined, and tends to elevate our notion of supernatural agency; which is omniscient, and therefore needs not the intelligence of Rumour. Jupiter, in Virgil, does not appear to be acquainted with the situation of Æneas at Carthage, until *Rumour* hath spread the intelligence to the ears of Iarbas, and Iarbas hath made it known in heaven by his prayers.

Traces vague Rumour 'mid the unsettled glooms,
Whom heaven-expell'd, the almighty father dooms
Far from his placid seats to scatter dread,
And praise and shame in wavering accents spread.
To dwell in vapours, murmuring, was she driven,
No goddess she of Erebus or Heaven;
O'er Earth alone her busy whispers rise,
Where men detest yet nurse her embrio-lies;
Till wide around she agitates the throng,
And cities tremble on each eager tongue.
Such was the agent, whom the goddess sought,
Fit for the subtle crime that swayed her thought:
She first her heavenly visitant espies,
And swift, uncall'd, impatient, towards her flies:
With listening looks, all-tremulous appears,
And stands, expanding her expectant ears.

The artful speech of Venus under the form of Dryope (one of the Lemnian wives); the arrival of the Lemnians; the treachery of the enraged women; the descent of Venus as a fury; the commencement of the massacre, &c. are incidents so wonderfully drawn together, that I must insert the whole passage to give the reader any thing like a correct idea of its excellence.

Has inter medias, Dryopes in imagine mœstæ,
Flet Venus; et sævis ardens dea planctibus instat.
Primaque: Sarmaticas utinam, Fortuna, dedisses
Insedisse domos, tristesque habitasse pruinas,
Plaustra sequi; vel jam patriæ vidisse per ignes

Culmen agi ; stragemque deûm ! nam cetera bellî
Perpetimur. Mene ille novis, me destinat amens
Servitiis ? urbem aut fugiens natosque relinquam !
Non prius ense manus, raptoque armabimus igne ?
Dumque silent, ducuntque novâ cum conjuge somnos,
Magnum aliquid spirabit amor ?---tunc ignea torquens
Lumina, præcipites excussit ab ubere natos.
Ilicet adrectæ mentes, evictaque matrum
Corda sacer Veneris gemitus rapit. Æquora cunctæ
Prospiciunt, simulantque choros, delubraque festâ
Fronde tegunt, lætæque viris venientibus adsunt
Jamque domos mensasque petunt ; discumbitur altis
Porticibus : sua cuique furens festinaque conjux
Adjacet : inferni qualis sub nocte barathri
Acubat attonitum Phlegyan et Thesea juxta
Tisiphone, sævasque dapes et pocula libat,
(Tormenti genus) et nigris amplectitur hydris
Ipsa Venus quassans undantem turbine pinum
Adglomerat tenebras, pugnæque adcincta tremendum
Desilit in Lemnon : nimbisque et luce fragosâ
Prosequitur polus, et tonitru pater auget honoro.
Inde novam pavidas vocem furibunda per aures
Congeminat : quâ primus Athos, et pontus, et ingens
Thraca palus, pariterque toris exhorruit omnis
Mater, et adstricto riguerunt ubere nati.
Adcelerat Pavor, et Geticis Discordia demens
E stabulis, atræque genis pallentibus Iræ,
Et Dolus, et Rabies, et Leti major imago
Visa, truces exserta manus ; ut prima vocatu
Intonuit, signumque dedit Mavortia conjux.
Hîc aliud Venus et multo magis ipsa tremendum

Orsa nefas, gemitus fingit, vocesque cadentum:
Inrupitque domos: et singultantia gestans
Ora manu, taboque sinus perfusa recenti,
Adrectasque comas: Meritos en prima revertor
Ulta toros: premit ecce dies. Tum verbere victas
In thalamos agit, et cunctantibus invenit enses.
Unde ego &c. *Lib. II.* 174.

---

Venus 'mid these as Dryope appears,
Mournful her figure, unrestrain'd her tears.
Burning with grief she beats her sounding breast,
And, first, she thus her loud complaints exprest.
O! Fortune, that thou hadst with favouring hand
Placed us upon Sarmatia's dreary land,
To dwell midst frozen wilds, and fearful roam
Thro' tracks of snow behind the waggon-home!
Or had we seen, before these harlots came,
Our roofs hang tottering in the ascending flame;---
Beheld our gods and all their fanes consume;---
For the whole worst of war is now our doom!
Me does the fool---what, me does he intend
Submissive round his wanton slave to bend?
Or from the city must I speed my flight,
And leave his offspring lingering in his sight?
No---first the vengeful faulchion let us raise,
Shake from the torch its wide vindictive blaze!
While amorous sleep absolves them from alarms,
Softly exhausted in their harlots' arms,
Let injured Love some dreadful deed inspire!
She spake---and from her eyes shot livid fire---
And gazing, furious, on the crowd around,
Dashed from her breast her infants on the ground.

Swift thro' each bosom rush'd her startling moan,—
All their struck nerves its kindred tremors own,
While vengeful Venus reigns in every part,
And conquers e'en the fond maternal heart.
Now gaze they on the ocean, and advance,
Along the shores, in well dissembled dance,—
With festal wreathes adorn each sacred place,
And greet their husbands with a false embrace.
Home and the genial board they next prepare,
And spread the lofty couch with treacherous care:
Then, with bewilder'd haste, and mock caress,
Smothering their rage, each husband's bosom press;
Thus, in the midnight of the infernal den,
Tisiphone reclines with guilty men;
To shuddering Phlegyas and to Theseus clings,
And her black snakes around each bosom flings;
In all their dreadful banquet takes her part,
And presses them (their torment) to her heart.
Now Venus shakes the cloudy torch on high,
And floods of smoke in wavy volumes fly:
On every side the deepening shade extends,
Thro' which towards trembling Lemnos she descends,
Girded for contest: tempests round her rise,
And broken flames flash faintly thro' the skies,
While, in applausive peals, her father's hand
Rolls the full thunder o'er the fearful land:
Thence with unusual tones her accents sound,
Redoubling all the horror wide around:
Athos and Pontus and the Euxine lake,
Thro' their dark depths in awful terror shake:
Each mother starts in horror from her rest,
And clasps her fear-chill'd infant to her breast:

Then, as the concubine of Mars commands
In thunder, and gives signal to their bands,
Terror rush'd forth,---and, with infuriate pace,
Distracted Discord left the stalls of Thrace:
Black Wraths around in livid groups were seen,
Deceit's foul form, and Slaughter's horrid mien;
Death in his most gigantic shape appear'd,
And high his crimson hands, exulting, rear'd.
Venus meantime her height of vengeance dares,
And scenes replete with direful crime prepares:
With groans, and gasping shrieks, and dying cries,
Thro' every house tumultuously she flies:
A sever'd head all-agonized she bore,
Her panting bosom smear'd with recent gore,
Her hair erect---"Lo! here," she shouted "view
"What to the violated bed is due!
"I first---but, see! the rapid morning breaks!"
Straight, all the rage of jealousy awakes:
Through every chamber she impels their speed,
And finds them deadly weapons for the deed.

Julius C. Scaliger, whose general severity does not spare the slightest faults, acknowledges that the Argonautica of C. Valerius Flaccus contain specimens of the greatest excellence in poetry: He declares him, in every thing, superior to Apollonius Rhodius; and ventures to compare the storm in the first book of his poem to that in the first book of the Æneid. He considers the speech of Jason to Æetes as a most eloquent and interesting harangue: and although he says that the

poem is, upon the whole, inferior to what he expected to have found it, yet he confesses that it contains so many beautiful parts, that it is difficult to conceive what the height of his expectations could have been.* The

* Pope in a note in the first book of the Iliad points out the deficiency of judgment in Scaliger in overlooking the chief characteristic of the oath of Achilles on his sceptre in the quarrel with Agamemnon. One of the greatest beauties of that passage consists, undoubtedly, in the idea that as, "the wood being cut from the "tree will never re-unite and flourish, so neither should their amity "ever flourish again after they were divided by this contention." This just observation, our great translator gives from Eustathius and then shews the poverty of Virgil's imitation of the same oath, since he puts it, with all its circumstances, into the mouth of Latinus, where "being used on occasion of a peace, it hath no emble-"matical reference to division." Thus far our British Homer is correct; yet he should have remarked that Latinus does not swear by his sceptre: his attestation is

Hæc eadem, Æneæ, terram, mare, sidera juro &c.

and the sceptre is brought in at the end of the oath with little better reason than because "*dextra sceptrum nam forte gerebat.*"

But had I not found a very negligent quotation from Valerius Flaccus in the same note, I should not have introduced any part of it here. The same Homeric passage is found in the third book of the Argonautica, where says Pope, "Valerius Flaccus makes "Jason swear as a warrior, by his spear." "And indeed" continues he "however he may here borrow some expressions from Virgil, or "fall below him in others, he has nevertheless kept to Homer in

poem may indeed, when taken as a whole, be thought to want general effect; but it should be recollected that we possess not more than two thirds of that whole. We know not where the author meant to terminate the

" the emblem, by introducing the oath upon Jason's grief for " sailing to Colchos without Hercules, when he had separated him- " self from the body of the Argonauts, in search after Hylas."— Now it happens that the lines are not spoken by Jason, but to Jason by Telamon the bosom friend of Hercules. Neither does Flaccus in this place borrow some expressions from Virgil or fall below him in any. Pope would not have brought such an accusation had he properly considered the passage. The Homeric idea is so suited to the occasion, and is expressed with such dignified simplicity, that I would almost venture to pronounce it as much the property of Flaccus as of Homer himself. No image could more strongly paint the situation to which the Argonauts are reduced by the loss of Hercules: where Telamon, therefore, exclaims

Hanc ego magnanimi spolium Didymaonis hastam,
Quæ neque jam frondes, virides nec proferet umbras,
Ut semel est evulsa jugis, ac matre peremtâ
Fida ministeria, et duras obit horrida pugnas,
Testur: et hoc omni, ductor, tibi numine firmo:
Sæpe metu, sæpe in tenui discrimine rerum,
Herculeas jam serus opes, spretique vocabis
Arma viri: nec nos tumida hæc tum dicta javabunt.

——— Lib. III. 707.

This spear, the mighty Didymaon's spoil,
Which torn for ever from its native soil,
Torn from its wither'd mother-stem, shall ne'er
Spread in new boughs or shade the summer air,

action: whether it was to have been extended to the marriage of JASON with CREUSA, or to have concluded, like the poem of APOLLONIUS, with the voyage. In the former case the plan would have been more complete: the commission of crime with its dreadful consequences would have formed one entire subject. But although this extent of the design seems to be intimated by the

> But form'd to faithful service, shall maintain
> The dreadful contests of the sanguine plain;—
> This spear I now attest!—and in its name,
> As my sole godhead, Leader, I proclaim,
> That by rash fears and dangers oft betray'd,
> Thou shalt, too late, implore Herculean aid—
> Too late implore that Hero's slighted arms,
> When no swoln boasts can save us from alarms.

it is the same as if he had said "We, the Argonauts, have been "torn like a tree from the firm ground to perish in this unheard "of adventure, and we have lost him, who, like that branch of "which the spear is fashioned, is the only one among us able to "sustain such dreadful conflicts as we are liable to meet with." He therefore adds "hoc omni numine" with this spear for my only divinity, that is, "by Hercules of whom this spear is the emblem," I affirm, &c. &c.

It thus appears that the internal idea, or what Pope calls the emblem, is entirely distinct from that in Homer, and that it is here so particularly adapted to the occasion as to clear Flaccus from any charge of plagiarism.

prophecy of Mopsus, in the first book, and the declaration of Jupiter to Juno, in the fourth,

> I—furias, Veneremque move: dabit impia pœnas
> Virgo, nec Æetæ gemitus patiemur inultos.
> ——— *Lib. IV.* 13.
> Go then—call forth the furies, call forth Love!
> The impious daughter shall my vengeance prove—
> On me Æetes shall not call in vain———

yet from the opening of the poem it appears that the celebration of the voyage formed the whole of the poet's intention. Prophecies are frequently introduced, and perhaps, like the vision of Adam in Paradise Lost, they may be construed into a more just conclusion of the poetic action, than the termination of the poem itself would have been.

Having given this detail of some of the merits of the work, it remains for me to speak of the author himself: and here I regret that we know so little of the life of so excellent a poet. Poverty seems to have oppressed him, and to have thrown her deadening obscurity over both his existence, and his writings. It was probably the hand of poverty that restrained him from the completion of his undertaking, and condemned to oblivion the other exertions of his genius. Martial mentions him in numerous epigrams, and always with the warmth of esteem, and the fondness of friendship. Quintilian deplores his early death in the following short but ex-

pressive passage. "*Multum in* VALERIO FLACCO *nuper* "*amisimus.*"

WE learn that he was a native of PADUA, from MARTIAL, who addresses the following epigram to our author, by which we understand that, though poor, he was extremely attached to the Muses: an avocation not likely, as MARTIAL intimates, to increase his finances.

O mihi curarum pretium non vile mearum,
FLACCE, Antenorei spes et alumne laris,
Pierios differ cantusque chorosque sororum.
Æs dabit ex istis nulla puella tibi.
Quid tibi cum Cyrrhâ? quid cum Permessidos undâ?
Romanum proprius divitiusque forum est.
Illic æra sonant. At circum pulpita nostra,
Et steriles cathedras basia sola crepant.

Of which I venture to subjoin the following imitation:

O thou, the valued object of my care,
The hope and nursling of Antenor's town,
My FLACCUS of Pierian songs beware:
There's not a Muse will give you half-a-crown.
To you what's Cyrrha?---what the Thracian stream?
The Roman bar is richer and more near:
There chink the fees:—here steril praises teem,
And kisses are the richest chirpers here.

JUVENAL is thought to have alluded to the poem of VALERIUS FLACCUS in the first of his satires. This does

not seem to me improbable, although BURMAN assures us that the suggestion has been refuted. The circumstances which the Satirist introduces, and of which he says

Expectes eadem à summo minimoque Poetâ.

apply so accurately to the first book of the ARGONAUTICA of FLACCUS, that I am tempted to imagine he had just heard it recited in the Portico of the munificent and learned JULIUS FRONTO. The manner in which he seems to allude to our author's work is, however, not that of condemnation. He merely says that the subjects it contains are common to both good and bad authors; and, so frequently hath he heard them, that no man is better acquainted with his own home than he is with the *Grove of Mars, &c.*: he himself therefore prefers the more manly theme of Satire. Every topic, which he enumerates, is to be found in the following translation, and will be pointed out in the notes.

BY the commencement of the ARGONAUTICA we perceive that our author was one of the QUINDECIM-VIRI, whose office it was to preserve, inspect, and interpret the books of the Sybils. It has also been concluded by most of the learned commentators, that the poem was begun under the reign of VESPASIAN, to whom it appears to be addressed; but Dodwell, in his *Annales Quintilianei*, has brought forward such collateral evidence, as

inclines me to agree with him in believing, that the work was commenced while Domitian was Emperor. Dodwell's arguments I have translated in the notes.

The two additional names of Setinus and Balbus, which, it appears, are found in the most ancient manuscript extant, have created much confusion among the commentators. It is asserted that five names were not in use among the Romans, until the century succeeding that, in which Valerius Flaccus lived; and Heinsius conceives the appellation of Setinus Balbus to have belonged to some philologist who corrected the copy, or to the possessor of it. The truth is scarcely worth a deep investigation; nor does it hardly deserve to be mentioned that some silver coins bearing the effigies of a youth with the inscription C. Valerii Flacci have been found, which by J. Baptista Pius is thought to be intended for our author; particularly as a figure on the reverse, which he calls Ceres, is interpreted by him as a strong reference to the mystic ordinances of the Quindecim-Viri. Heinsius, on the contrary, assures us that no coins of honour were struck after the reign of Tiberius in the name of any except the family of the Emperors, and declares the figure on the reverse to be that of *Victory* and not of Ceres, and therefore without any allusion to the author of the Argonautica. Heinsius, however, acknowledges that coins in honour of the Quindecim-Viri, as a body,

were struck: those in the reign of VITELLIUS bear the countenance of the emperor; and on the reverse, a tripod between a dolphin and a crow, with the inscription XV VIR: SACR: FAC.

THAT VALERIUS FLACCUS died in the latter end of the reign of DOMITIAN, is certain, since QUINTILIAN, who laments his death as a recent loss to the literary world, completed and published his Institutes about that period. It is doubtful, however, whether the ARGONAUTICA was left incomplete, or whether the ravages of ignorance and barbarity have reduced it to the state in which we possess it. If we suppose it to have been begun under the reign of VESPASIAN, twelve years must have elapsed between its commencement and the death of its author; a sufficient period indeed for him to have finished his design. There is a beautiful passage in the sixth Book, where he compares the confusion occasioned by the chariots of ARIASMENUS to the fury of civil discord instigating the Roman Legions to mutual destruction. If we suppose this to have been written soon after the taking of ROME by the troops of VESPASIAN, under ANTONIUS and MUCIANUS, its interest will be the greater: it will also be an argument in favour of those, who think the work was once complete, since it will shew that it was considerably advanced at a very early period of the Author's life. The lines are these.

Romanas veluti sævissima cum legiones
Tisiphone regesque movet: quorum agmina pilis,
Quorum aquilis utrimque micant, cademque parentis
Rura colunt; idem lectos ex omnibus agris
Miserat infelix non hæc ad prœlia Thybris.
——— *Lib. VI.* 402.

As when Tisiphone with fatal ire
Doth Roman legions, and their sovereigns fire:
'Mid either battle's dreadful ranks appear
The Roman Eagle, and the Roman spear:—
The frowning warriors of each adverse band
Till'd the same soil—the same their parent-land—
The same sad Tiber from his flowery leas
Call'd them to wars,—but not to wars like these.

With respect to the following translation I have only to say, that I have endeavoured to adhere, as closely as possible, to the sense and manner of the original. I am conscious that it is impossible to be a faithful translator of Valerius Flaccus without being a poet: but I think it unjust to endeavour to be a poet by distending or distorting ideas, which it is the business of a translator to exhibit in a new language, but not to diversify. A translator of an ancient classic author into a modern language is to his original, what an engraver is to an eminent painter:* with very inferior materials, the en-

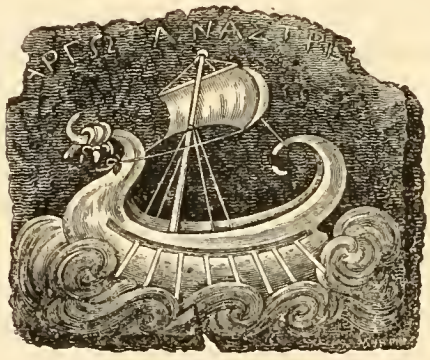
* It has been shewn me that this comparision between an engraver and a translator is not original: Mr. Landseer has remarked the same similarity in his Lectures on Engraving. At the same

graver must give an accurate imitation of the picture before him: the same outline, the same shades, the same general effect must be produced by a very different operation, inadequate in itself to all the expression of the pencil. To perform his task he must enter into all the ideas that produced the original: he must feel its character; he must conceive its design; he must, in mind be the painter himself: but he must go no further: He must not vary the effect to suit his materials; he is an engraver with the genius of a painter, but his design is before him. It is in the same manner that I understand the duties of a translator: I endeavour to conceive as a poet all the expressions of my original, to seize all the light and shade of his incidents, but I remember that it is not an original poem which I am to produce, but the translation of a poem. Should this first book meet the

time I must acknowledge myself one of "the uninformed, whom we "frequently hear talk as if they conceived the highest effort of "painting was merely to copy nature, as nature appears to them."‡ I confess I know nothing superior to nature, as it appears to any human being who contemplates it, for either painting or poetry to copy, since they are universally acknowledged to be *imitative arts;* and I know nothing superior to the natural feelings of the painter or poet, which an engraver or translator ought to attempt to introduce. The execution or expression is indeed entirely their own, and in that alone can they pretend to be painters or poets.

‡ Landseer's Lectures on Engraving.

approbation of the Public, I shall feel myself called upon to bring forward the remaining books, with such a continuance of the subject to the conclusion of the voyage as may be derived from the works of other authors.



FROM AN ANTIQUE.

THE

# *FIRST BOOK*

OF

# THE ARGONAUTICA

OF

## C. VALERIUS FLACCUS

*SETINUS BALBUS.*

---

*C. VALERII FLACCI*

SETINI BALBI

# ARGONAUTICON

*LIBER PRIMUS.*

# *ARGUMENT.*

*The subject being proposed, the poet invokes the aid of Phœbus, and implores the protection of Vespasian. Pelias, king of Hæmonia, (otherwise called Thessaly) warned by oracles, and omens, that his destruction should proceed from his brother's family, incites his nephew Jason to undertake an expedition to Colchos for the purpose of recovering the Golden Fleece. Juno and Minerva at the prayer of Jason descend from Heaven. Minerva directs the building of the Argo and adorns it. Juno excites the youth of Greece to join the expedition, and with indignation perceives Hercules among the other Heroes. The ornaments of the Argo. The sacrifices. The prophesies of Mopsus and Idmon. The song of Orpheus, and the encouraging assurances of the vessel itself. The Argo is launched and manned. The parting of the Argonauts and their friends, particularly of Jason and his Father and Mother, Æson and Alcimede. A catalogue of the Argonauts. Adrastus, the son of Pelias, joins them, and they depart. Jupiter beholds them from his celestial throne, and silences the complaints of Sol for his son Æetes. Jupiter illumines the foreheads of Castor and Pollux with stars. Boreas perceives the Argo and alarms Æolus. The winds burst from the caves. A storm ensues. The terror of the Argonauts. The storm is assuaged by Neptune. Pelias mean time enraged by the loss of Adrastus resolves to destroy Æson and Alcimede. They poison themselves. Their reception in Elysium.*

Those Seas, I sing, where Heaven's heroic race
Dared their first path amid the billows trace;
And that PROPHETIC BARK, whose fearless oars
Pursued the windings of the SCYTHIAN shores,
On PHASIS' stream impelled its rapid way,
Startling the astonished banks with strange dismay;
'Till moor'd at length where, 'mid the beamy skies,
The star-crown'd summits of OLYMPUS rise.

---

PRIMA deûm magnis canimus freta pervia natis,
Fatidicamque ratem, SCYTHICI quæ PHASIDIS oras
Ausa sequi, mediosque inter juga concita cursus
Rumpere, flammifero tandem consedit OLYMPO.

Instruct me PHŒBUS with celestial aid,
If conscious now of CUMÆ's heaven-taught maid,
Thy tripod sanctifies a guiltless dome,
If on my brows thy laurels justly bloom!
And THOU, of fame sublimer from the main,
Since CALEDONIA's waves (whose rude disdain
Victorious 'gainst the TROJAN JULII swell'd)
Bore thy proud sails, to calm submission quell'd;
Thou, AWFUL FATHER, from ignoble crowds,
From earth envellop'd with perpetual clouds,
Bear me sublime; my lays with favour crown;
Heroes I sing, and deeds of old renown.
Thy son, (for well he can) in loftier strains,
May shew the waste of IDUMÆAN plains;
The blackening dust that round his brother flies
From falling SOLYMA, and flames that rise,

---

5 PHŒBE mone! si CYMÆÆ mihi conscia vatis
Stat castâ cortina domo; si laurea dignâ
Fronte viret. TUQUE O, pelagi cui major aperti
Fama, CALEDONIUS postquam tua carbasa vexit
Oceanus, PHRYGIOS prius indignatus IULOS,
10 Eripe me populis, et habenti nubila terræ,
SANCTE PATER; veterumque fave veneranda canenti
Facta virûm: versam proles tua pandet IDUMEN,
(Namque potest) SOLYMO nigrantem pulvere fratrem,

While he, enraged, moves in vindictive power,
Hurls the fierce torch, and shakes the tottering tower.
To THEE the rites of Gods, and, through the state,
Temples his hallow'd voice shall consecrate,
When THOU, his parent, shalt around the pole
New floods of light, with mild effulgence, roll:
Less clear that radiant northern star that guides
The TYRIAN barks, thro' unattempted tides;
Less clear, less certain, HELICE displays
To GRECIAN pilots her united rays!
O whether 'midst thy varying signs shall rise
The manifested wisdom of the skies,
Or, as thy bright conducting beams befriend,
GREECE, NILE and TYRE their freighted vessels send;
Shine now serene on my attempt!---my verse,
LATIUM shall then, through all her towns, rehearse.

---

Spargentemque faces, et in omni turre furentem.
Ille tibi cultusque deûm, delubraque genti,
Instituet; cum jam genitor lucebis ab omni
Parte poli: neque enim in TYRIAS CYNOSURA carinas
Certior; aut GRAJIS HELICE servanda magistris:
Seu tu signa dabis, seu te duce GRÆCIA mittet,
Et SIDON NILUSQUE rates. Nunc nostra serenus
Orsa juves; hæc ut LATIAS vox impleat urbes.

From his first years the reign of Pelias spread,
Hæmonia's long oppression and her dread.
His all the streams that seek the Ionian main,
Hæmus and Othrys, both, his realms contain;
And his rude plowshare turn'd, with prosperous toil,
The lower acres of Olympian soil.
But to his troubled soul no rest is given,
His brother's race he fears, and threatening Heaven:
For in prophetic strains the minstrels sing
That from his brother's race his death shall spring:
The victims this forebode in rites divine,
With many a dark, admonitory sign.
But above all, with fame confirming fate,
With virtues that increased the tyrant's hate,
Æson's great son at Pelias' court appears,
Whose death the conquest of perpetual fears,

---

Hæmoniam primis Pelias frenabat ab annis,
Jam gravis et longus populis metus: illius amnes,
Ionium quicumque petunt: ille Othryn et Hæmum,
Atque imum felix versabat vomere Olympum.
Sed non ulla quies animo fratrisque paventi
Progeniem divûmque minas: hunc nam fore regi
Exitio vatesque canunt, pecudumque per aras
Terrifici monitus iterant: super ipsius ingens
Instat fama viri, virtusque haud læta tyranno.
Ergo anteire metus, juvenemque exstinguere pergit

In every tortured thought the king designed.
Crowding with all destruction's arts his mind.
But wars nor monsters throughout GREECE he found;
ALCIDES' brows the Lion's terrors bound.
ARCADIA no LERNÆAN snake defends;
With broken horns each bull reluctant bends.
Storms, and the varied perils of the seas,
At length his dark-revolving treachery please.
With unalaring front, and courteous smile,
His words impressive with dissembled guile,
The hero he accosts: "Thy aid, I ask:
"Let me assign thy soul a warrior's task.
"No deeds of old with equal lustre shine:
"Attend, and, ardent, second my design.
"How PHRIXUS, of our own CRETHÆAN race,
"Fled the dread altars of his native place,

---

ÆSONIUM; letique vias ac tempora versat.
Sed neque bella videt, GRAJAS neque monstra per urbes
Ulla. CLEONÆO jam tempora clausus hiatu
ALCIDES: olim LERNÆ defensus ab angue
ARCAS; et ambobus jam cornua fracta juvencis.
Ira maris, vastique placent discrimina ponti.
Cum juvenem, tranquilla tuens, nec fronte timendus,
Occupat; et fictis dat vultum et pondera verbis:
Hanc mihi militiam, veterum quæ pulchrior actis,
Adnue; daque animum. Nostri de sanguine PHRIXUS
CRETHEOS ut patrias, audisti, effugerit aras,

" Thou oft hast heard: Where fierce ÆETES reigns,
" His foreign blood the festal table stains:
" Startling the hospitable rites he bleeds:
" Nor us, nor heaven the proud ÆETES heeds.
" Him, impious scandal of the God of day,
" SCYTHIA's wide realms where PHASIS flows obey.
" No vagrant tales this monstrous deed disclose,
" But when my limbs sink slowly in repose,
" The youth, I view,---the youth himself appears,---
" Pale---wounded---murmuring horrors in my ears!
" And HELLE, now a goddess of the deep,
" Fills with her urgent prayers my wavering sleep.
" Had I the strength my youthful valour knew,
" Here you the murderer's head and spoils should view;
" COLCHOS should groan with my vindictive rage!
" O, why this lifeless impotence in age!

---

Hunc ferus ÆETES, SCYTHIAM PHASINQUE rigentem
Qui colit, (heu magni SOLIS pudor!) hospita vina
Inter, et attonitæ mactat sollemnia mensæ,
Nil nostri divûmque memor. Non nuntia tantum
Fama refert: ipsum juvenem tam sæva gementem,
Ipsum ego, cum serus fessos sopor adligat artus,
Adspicio: meque adsiduis lacera illius umbra
Quæstibus, et magni numen maris excitat HELLE.
Si mihi, quæ quondam, vires; vel pendere poenas
COLCHIDA jam, et regis caput hîc atque arma videres.
Olim annis ille ardor hebet: necdum mea proles

" Nor is my son, alas! for rule mature,
" The toils of war, or ocean to endure;
" But thou, in whom our hopes delighted find
" Prudence, and all the energies of mind,
" Depart, the pride of thy expectant race
" The fleecy prize in GRECIAN walls replace:
" Here let the NEPHELÆAN treasure shine,---
" Know thy own worth, and feel these glories thine!"
THUS he the youth exhorts, almost commands,
But checks his eager words, and silent stands:
Certain that where the SCYTHIAN Ocean roars,
Continual clash the CYANEAN shores:
Nor would the dragon's horrid form suggest,
By whom the spoil of fleecy gold's possest:
Whose many pointed tongues pant o'er his jaws,
What time, with charmful voice, the princess draws

---

Imperio, et belli rebus matura marique.
Tu, cui jam curæque vigent, animique viriles,
I decus: et pecoris NEPHELÆI vellera GRAJO
Redde tholo; et tantis temet dignare periclis.
Conticuit, certus SCYTHICO concurrere ponto
CYANEAS: tantoque silet possessa dracone
Vellera; multifidas regis quem filia linguas
Vibrantem ex adytis cantu dapibusque vocabat

The hungry monster to his venom'd food
Of livid honey, stain'd with curdling blood.
But soon the lurking frauds, unveild, declare
That not the fleece excites the monarch's care:
And, undeceived, himself the youth beheld
O'er ruthless waves, by timid hate compell'd.
Thoughtful he studies by what art to gain
The COLCHIAN shores beyond the fearful main:
Now, like aërial PERSEUS to arise
On feather'd feet, and tread the lofty skies,
Anxious desires; and now that hero's car,
Whom harness'd dragons wafting from afar,
Lands not to CERES known his plowshare broke,
And for the yellow corn condemned the oak.
How shall he act?---the fickle people raise,
Whom with dark hate the aged tyrant sways?

---

Et dabat hesterno liventia mella veneno.
Mox taciti patuere doli, nec vellera curæ
Esse viro; sed sese odiis immania cogi
In freta: quâ jussos sic tandem quærere COLCHOS
Arte queat. Nunc aërii plantaria vellet
PERSEOS, aut currum, ut sævos frenasse dracones,
Creditus, ignaras CERERIS qui vomere terras
Imbuit, et flavâ quercum damna vit aristâ.
Heu quid agat? populumne levem, veterique tyranno

Call on the senate mov'd by Æson's wrongs?
Or join'd and aided, 'mid heroic throngs,
By Juno, and the armour-clashing Maid,
Surmount the ocean, and the king upbraid?
And shall no fame from such a labour spring,
Rising from conquer'd waves with freshen'd wing?
Glory, the mental flame is wholly thine!
In brilliant bloom unconscious of decline,
On Phasis banks the hero sees thee stand,
To warriors waving thy inviting hand!
His wandering mind, and agitated breast,
Now in devotion's ardent dictates rest:
He prays: towards heaven his pious hands extend:
" Almighty Queen! when Jove appear'd to rend,
" With turbid tempests, the cerulean air,
" Thou wast amid his torrent-wrath my care:

---

Infensum, atque olim miserantes Æsona patres
Advocet? an sociâ Junone et Pallade fretus
Armisonâ, superet magis, et freta jussa capessat?
Si qua operis tanti domito consurgere ponto
Fama queat. Tu sola animos mentemque peruris,
Gloria: te viridem videt immunemque senectæ
Phasidis in ripâ stantem, juvenesque vocantem.
Tandem animi incertum confusaque pectora firmat
Religio: tendensque pias ad sidera palmas,
Omnipotens Regina, inquit, quam turbidus atro
Æthera cæruleum quateret cum Juppiter imbre,

" Thee o'er the swoln ENIPEAN flood I bore,
" And plac'd in safety on the verdant shore:
" Nor I my charge a deity believ'd,
" 'Till sudden terrors through thy bosom heav'd,
" That spoke thee summon'd by thy CONSORT-GOD,
" In peals of ire, and dread-compelling nod!
" O grant me SCYTHIA's coast, and PHASIS wave!
" And thou my fame, O PALLAS! Virgin! save!
" Then to your temples I devote the FLEECE:
" My grateful father shall your rites increase:
" Round flaming altars urge the snowy fold,
" And herds with beamy horns enriched with gold."
The Goddesses accept his vows, and fly,
With swift descent, diversely, from the sky.
And soon the diligent TRITONIA calls
Her favour'd ARGUS from the THESPIAN walls.

---

Ipse ego præcipiti tumidum per ENIPEA nimbo
In campos et tuta tuli: nec credere quivi
Ante deam, quam te tonitru nutuque reposci
Conjugis, et subitâ raptam formidine vidi:
Da SCYTHIAM PHASINQUE mihi: tuque innuba PALLAS,
Eripe me: Vestris egomet tunc vellera templis
Illa dabo: dabit auratis et cornibus igni
Colla pater, niveique greges altaria cingent.
Accepere deæ, celerique per æthera lapsu
Diversas petiere vias. In moenia pernix
THESPIACA ad carum TRITONIA devolat [illegible]

Him in all arts, by her instructions, skill'd,
A lofty vessel she commands to build:
Hew the huge oaks of PELION's awful shade,
She his companion in the sacred glade.
JUNO, meantime, thro' each ARGOLIAN town,
Spread wide the exciting ardour of renown:
That ÆSON's son to tempt the rapid wind,
A deed their fathers ne'er essay'd, design'd:
That even now a floating bark demands,
Proud on her sounding oars, the warlike bands,
With whom she may retrace her watry ways,
And bear thro' ages to immortal praise.
All hear desirous: crowds well known to fame,
Warriors and chiefs, with anxious ardour, came:
And blooming youth, as yet from toil exempt,
The promissory sounds of glory tempt.

---

Molliri hunc puppim jubet, et demittere ferro
Robora: PELIACAS et jam comes exit in umbras.
At JUNO ARGOLICAS pariter MACETUMQUE per urbes
Spargit, inexpertos tentare parentibus austros
ÆSONIDEN: jam stare ratem; remisque superbam
Poscere quos revehat, rebusque in secula tollat.
Omnis avet, quæ jam bellis spectataque famâ
Turba ducum, primæ seu quos in flore juventæ
Tentamenta tenent, necdum data copia rerum.

These the light FAUNI, who their cares bestow
On verdant meadows, and the guiltless plough,
With forest NYMPHS and horn-elated STREAMS,
Confessed to view amid the noon-day beams,
Along each path, and from each flowery dell,
Incite with songs, and of the vessel tell.

Straightway TIRYNTHIUS from the INACHIAN town
With speed spontaneous seeks for new renown:
Whose darts, envenomed with the ARCADIAN gore,
The youthful HYLAS on his shoulders bore;
Not yet his hands, tho' oft he tried, suffice
To grasp the massive club's enormous size,
Delighted, all his strength put forth, to glow
With the light arrows, and the flexile bow.
SATURNIA these with angry sight pursues,
And thus her long-accustomed plaint renews.

---

At quibus arvorum studiumque insontis aratri,
Hos stimulant, magnâque ratem per lustra viasque
Visi lande canunt manifesto in lumine FAUNI,
Silvarumque DEÆ atque elatis cornibus AMNES.
Protinus INACHIIS ultro TIRYNTHIUS ARGIS
Advolat: ARCADIO cujus flammata veneno
Tela puer, facilesque humeris gaudentibus arcus
Gestat HYLAS: velit ille quidem; sed dextera nondum
Par oneri, clavæque capax. Quos talibus amens
Insequitur, solitosque novat SATURNIA questus.

" O that not here all GRÆCIA's youthful pride,
" In fates unproved rushed eager to confide!
" Were this a task by our EURYSTHEUS given,---
" Then I---e'en I,---would veil the darkened heaven,---
" Roll the black storm,---the o'erwhelming trident move,
" And hurl the lightning of forbidding JOVE!
" Him yonder,---him our vessel shall not bear,
" To arrogate our toils, our glories share:
" 'Tis ne'er for me HERCULEAN aid to claim,
" Nor owe so much to one o'erbearing name!"
She spake:---then towards the HÆMONIAN waves she turns:
The fervid, busy concourse there discerns:
Sees fallen forests quit their native ground,
Hears to the skilful axe the shores resound:
ARGUS with sharp-tooth'd saws the pines divides,
Closes the planks, and swells the bellying sides:

---

O utinam GRAJÆ rueret non omne juventæ
In nova fata decus: nostrique EURYSTHEOS hæc nunc
Jussa forent! imbrem, et tenebras, sævumque tridentem
Jam jam ego, et inviti torsissem conjugis ignem!
Hunc quoque nec socium nostræ columenve carinæ
Esse velim; HERCULEIS nec me umquam fidere fas sit
Auxiliis, comiti et tantum debere superbo.
Dixit; et HÆMONIAS oculos detorquet ad undas
Fervere cuncta virûm cœtu, simul undique cernit
Delatum nemus, et doctâ resonare bipenni
Litora: jam pinus gracili dissolvere lamnâ
THESPIADEN; jungique latus, lentoque sequaces

And beams, of strength enormous, she observes
Bend to the gentle heat in slackening curves.
The oars all ready; PALLAS to the mast
Hoist the broad yards, and lash the canvas fast.
When now a glorious pile the vessel stood;
Complete, impervious to the urging flood,
In every seam when molten pitch had flowed,
PALLAS the pencil's beauteous forms bestowed.
HERE, the supporting fins beneath her spread,
Unwilling THETIS moves to PELEUS' bed;
O'er murmuring waves the dolphin seems to rise,
While a deep veil conceals her downcast eyes.
('Twas not ACHILLES she had hoped might prove
Her offspring, greater than almighty JOVE.)
Her follow PANOPE, and DOTO fair,
And GALATEA, who, her shoulders bare

---

125 Molliri videt igne trabes; remisque paratis
PALLADA velifero quærentem brachia malo.
Constitit ut, longo moles non pervia ponto,
Puppis, et ut tenues subiere latentia ceræ
Lumina, picturæ varios superaddit honores.
130 Hîc insperatos TYRRHENI tergore piscis
PELEOS in thalamos vehitur THETIS: æquora delphin
Corripit: illa sede dejectâ in lumina pallâ;
Nec JOVE majorem nasci suspirat ACHILLEM
Hanc PANOPE, DOTOQUE soror, lætataque fluctu

Raises delighted o'er the sparkling waves;
And as she wantons towards the nuptial caves,
The amorous Cyclops, from Sicilia's shore,
Recall her still with unavailing roar.
There glowed the flame, the couch of boughs was strewn;
There dishes, wine, and ocean-gods were shewn;
Peleus and Thetis take 'mid these their seats,
And Chiron, drunk, his shell melodious beats.
Mount Pholoe another part display'd,
And the rash contest for the Atracian maid:
Here Rhœtus stood, inflamed with maddening wine,
And altars here, and instruments divine,
Bowls, tables, vases, works of ancient skill,
Fly diverse, and the air with tumult fill.
Peleus distinguished by his towering spear,
And Æson, by his furious sword, are here:

---

135 Prosequitur nudis pariter Galatea lacertis,
Antra petens; Siculo revocat de litore Cyclops.
Contra ignis, viridique torus de fronde, dapesque,
Vinaque, et æquoreos inter cum conjuge divos
Æacides: pulsatque chelyn post pocula Chiron.
140 Parte aliâ Pholoe, multoque insanus Iaccho
Rhœtus, et Atracia subitæ de virgine pugnæ:
Crateres mensæque volant, aræque deorum,
Poculaque, insignis veterum labor: optimus hastâ
Hic Peleus, hic ense furens agnoscitur Æson;

Here Monychus victorious Nestor strides,
Urging the tardy Centaur's loathing sides:
Beneath the flaming brand of Clanis lies
Expiring Actor:---black-limbed Nessus flies:
Here Hippasus, along the carpet roll'd,
His lifeless head concealed in hollow gold.

These which each eye with admiration caught,
The son of Æson viewed with troubled thought.
"Alas," within himself he said, "what woe
"Our parents, and our children, hence shall know!
"While, careless of our lives, we here embark,
"Blinded by clouds, or guided by a spark!
"Shall threatening waves 'gainst Æson only roar?
"Nor young Acastus leave his native shore?
"Him from his father's anxious arms I'll force
"To share the toils of all our dangerous course:

---

145 Fert gravis invito victorem Nestora tergo
Monychus: ardenti peragit Clanis Actora quercu:
Nigro Nessus equo fugit: adclinisque tapeti
In mediis vacuo condit caput Hippasus auro.
Hæc quamquam miranda viris supet Æsone natus;
150 Et secum: Heu miseros nostrûm natosque patresque
Haccine nos animæ faciles rate nubila contra
Mittimur? in solum nunc sæviet Æsona pontus?
Non juvenem in casus eademque pericula Acastum

" Then for our hated bark shall PELIAS care,
" And placid billows be his constant prayer;
" Shall, with our mothers fear,---with them, shall weep,
" And imprecate, with them, the stormy deep."
This he revolving on the left espies
JOVE's thunder-bearer rushing from the skies:
A lamb his talons seized, with powerful hold,
And bore it struggling o'er the bleating fold:---
Far from the pens, along the distant mead,
The clamorous swains and yelling mastifs speed;
Till upward, swift, the plunderer darts again,
And towers aloft across the ÆGÆAN main.
ÆSONIDES the happy sign discerns;
And towards the gates of haughty PELIAS turns.
First to his arms the monarch's offspring prest,
And joined, in glad embrace, his kindred breast.

---

Abripiam? invisæ PELIAS freta tuta carinæ
Optet, et exoret nostris cum matribus undas.
Talia contanti lævum JOVIS armiger æthrâ
Advenit: et validis fixam erigit unguibus agnam.
At procul è stabulis trepidi clamore sequuntur
Pastores, fremitusque canum: citus occupat auras
Raptor; et ÆGÆI super effugit alta profundi.
Accipit augurium ÆSONIDES, lætusque superbi
Tecta petit PELIÆ: prior huic tum regia proles
Advolat; amplexus fraternaque pectora jungens.

" Think not" the leader cried, " base tears I ask:
" Thee I demand as partner in our task;
" Thee, my ACASTUS, all our deeds to share:
" For who more worthy HELLE's fleece to bear?
" Not CANTHUS, TELAMON, nor IDAS seems,
" Nor each TYNDARIAN boy my heart esteems.
" What tracks of earth, what wide expanse of heaven,
" Shall to our bold enquiring eyes be given!
" What oceans shall we open to mankind!
" This now perhaps dismays thy timid mind:
" But when our bark, returning with renown,
" Restores me to my loved IÖLCHIAN town,
" How wilt thou blush and curse thy dastard fate,
" While fame our glorious deeds shall celebrate;
" How shall I tell, impeded by thy sighs,
" What various nations met our wondering eyes?"

---

Ductor ait; Non degeneres, ut reris ACASTE,
Venimus ad quæstus: socium te jungere cœptis
Est animus: neque enim TELAMON, aut CANTHUS, et IDAS
TYNDARIUSQUE puer mihi vellere dignior HELLES.
O quantum terræ, quantum cognoscere cœli
Permissum est! pelagus quantos aperimus in usus!
Nunc forsan grave reris opus: sed læta recurret
Cum ratis, et caram cum jam mihi reddet IÖLCON;
Quis pudor heu nostros tibi tunc audire labores!
Quam referam visas tua per suspiria gentes!

The prince no more could bear: "Enough," he cried.
"To him prepared in all things to confide
"In thee, O best of friends!---think not I'll stay,
"Slow, when thou call'st, and lead'st the glorious way,
"Think not that by the sceptre of my sire,
"More than by thee, my highest hopes aspire,
"If I with thee may pluck an honoured name,
"And graft it blooming on thy kindred fame!
"Yet let me, lest a parent's fears impede
"My bold design, with secrecy proceed:
"What time the ship prepares to leave the strand,
"I'll join, with joyful speed, thy mighty band."
JASON, well-pleased, these promises attends,
Then towards the shore his hasty footsteps bends.
SWIFT at his voice the MINYÆ, fervent, throng,
And with firm shoulders bear the bark along;

---

Nec passus rex plura virum. Sat multa parato
In quæcumque vocas; nec nos, ait, optime, segnes
Credideris; patriisve magis confidere regnis,
Quam tibi; si primos, duce te, virtutis honores
Carpere, fraternæ si des adcresere famæ.
Quin ego, ne qua metu nimio me cura parentis
Impediat, fallam ignarum; subitusque paratis
Tunc adero, primas linquet cum puppis harenas.
Dixerat: Ille animos promissaque talia lætus
Accipit; et gressus avidos ad litora vertit.
At ducis imperiis MINYÆ monituque frequentes

Crouching they hurry,---strained their burdened knees,
They rush together 'mid the curving seas;
While breathless shouts with nautic tumult swell.
And ORPHEUS strikes the loud resounding shell,
Altars were then with zealous ardour placed:
Thine, NEPTUNE, thine the highest honours graced.
ANCÆUS slays (whose axe unerring smites
The full fed victims in the solemn rites)
A bull in sea-green fillets bound, whose gore
To thee and GLAUCUS pours along the shore:
With thee on every favouring breeze he calls;
To THETIS next a gentle heifer falls.
Thrice Æson's son the rich libation pours,
Then thus the Father of the waves adores.
"THOU, by whose nod the foaming realms are roll'd,
"Whose powers saline each sounding shore enfold,

---

185 Puppim humeris subeunt: et tento poplite proni
Decurrunt, intrantque fretum: non clamor anhelis
Nauticus, aut blandus testudine defuit ORPHEUS.
Tum læti statuunt aras. Tibi, rector aquarum,
Summus honor: tibi cæruleis in litore vittis
190 Et ZEPHYRIS GLAUCOQUE bovem, THETIDIQUE juvencam
Dejicit ANCÆUS; non illo certior alter
Pinguia letiferâ perfringere colla bipenni.
Ipse ter æquoreo libans carchesia patri
Sic ait ÆSONIDES: O qui spumantia nutu
195 Regna quatis, terrasque salo complecteris omnes,

" Pardon! tho' I, whom conscience yet informs,
" Tempt interdicted paths, incurring storms,
" Impelled I go, nor does my soul aspire
" Mountains to heap, or seize the OLYMPIC fire.
" O hear not PELIAS!---he whose tyrant-fears
" Ordained me, COLCHOS, and my parents' tears.
" But him may I!---enough!---I now implore
" That not with Ocean's fierce indignant roar,
" That not reluctant, thou receive, from land,
" Myself, my vessel, and this princely band."
He spake, and straight the rich libation shed
Amid the flames; the flames, protending, spread;
Quick o'er the entangled bowels, flickering, dart,
And rise in flashes o'er the bubbling heart.
Then lo! by all the inspiring god possessed,
Dreadful in mein, disordered, pale, oppressed,---

---

Da veniam. Scio me cunctis è gentibus unum
Inlicitas tentare vias, hiememque mereri:
Sed non sponte feror: nec nunc mihi jungere montes
Mens tumet, aut summo deposcere fulmen OLYMPO
Ne PELLE te vota trahant; ille aspera jussa
Reperit, et COLCHOS in me luctumque meorum.
Illum ego!---tu tantum non indignantibus undis
Hoc caput accipias, et pressam regibus alnum.
Sic fatus, pingui cumulat libamine flammam,
Protulit ut crinem densis luctatus in extis
Ignis; et adscendit salientia viscera tauri;

The holy Mopsus rushes towards the beach,---
Erect his hair,---his lips deprived of speech:---
His laurelled fillets rent as round he whirls,
In frantic starts, his consecrated curls.
At length his voice returns,---a voice of fear,
In silence heard,---dismaying those who hear.
" What scenes burst on my sight!---round Neptune wait
" The summoned Godheads of the Ocean-state!
" Conscious of us, he calls them to maintain,
" With all their storms, the mandates of the main!
" Again O Juno! yet again entwine
" Thy brother's breast, and press his lips to thine!
" Desist not Pallas, nor thy bark forget;
" Calm his fierce brow, subdue each rising threat!
" They yield,---they yield!---their arms protecting heave
" Around our bark, and 'mid their waves receive.

---

Ecce sacer, totusque Dei, per litora Mopsus
Inmanis visu, vittamque comamque per auras
Surgentem laurusque rotat: vox reddita tandem.
Vox horrenda viris: tum facta silentia vati:
Heu quænam adspicio! nostris modo conscius ausis
Æquoreos vocat ecce deos Neptunus, et ingens
Consilium: fremere, et legem defendere cuncti
Hortantur. Sic amplexu, sic pectora fratris,
Juno, tene!---tuque O puppim ne desere, Pallas!
Nunc, patrui nunc flecte minas!---Cessere,---ratemque
Accipere mari!---Per quot discrimina rerum

" What perils, all confused, my mind invade!
" Why with green reeds doth beauteous HYLAS braid
" His streaming hair?---an urn he seems to hold!---
" Cerulean vests his snowy limbs enfold!
" Whence POLLUX, whence thy wounds?---what flakes of fire
" The tumid nostrils of yon bulls respire!
" O'er every furrow, helmets,---spears are seen;---
" Armed shoulders burst the glebe with threatening mein!
" Around the FLEECE what martial tumult springs!
" What woman cleaves the air on dragon wings
" Dropping with slaughter? ah! whom smites she, wild?
" Tear from her grasp each agonizing child!
" Wretched ÆSONIDES, thy babes expire!
" I see,---I see---thy nuptial couch on fire!"

---

Expedior!---subitâ cur pulcher harundine crines
Velat HYLAS? unde urna humeris, niveosque per artus
Cæruleæ vestes? unde hæc tibi vulnera, POLLUX?
Quantus Io tumidis taurorum è naribus ignis!
Tollunt se galeæ, sulcisque ex omnibus hastæ,
Et jam jamque humeri:---quem circum vellera Martem
Adspicio? quænam aligeris secat anguibus auras
Cæde madens? quos ense ferit? miser eripe parvos
ÆSONIDE: cerno en thalamos ardere jugales,

While scenes like these the prophet's words disclose,
All fearful shudder at their future woes.
But when the strain Phœbeian Idmon raised,
No pallid phrenzy moved the men amazed:
Not terrible, with horrid hair elate,
Of tranquil Phœbus full, and gentler fate.
(Him had his sire, with awful influence given
To read the admonitory signs of heaven:
Whate'er the flames, or entrails dark declare,
Or varying wings that crowd the yielding air.)
To Mopsus and his friends he thus exclaims;
"From augur Phœbus! from the kindling flames,
"A course replete with arduous toils I view,
"Yet shall the patient bark those toils subdue.
"Sustain, ye mighty souls, your great design!
"In soft adieus now let your arms entwine

---

Jam dudum vates Minyas ambage ducemque
Terrificat: sed enim contra Phœbeius Idmon,
Non pallore viris, non ullo horrore comarum
Terribilis, plenus fatis Phœboque quieto:
(Cui genitor tribuit monitu prænoscere divûm
Omina, seu flammas, seu lubrica comminus extra,
Seu plenum certis interroget aëra pennis)
Sic sociis Mopsoque canit: Quantum augur Apollo,
Flammaque prima docet; præduri plena laboris
Cerno equidem; patiens sed quæ ratis omnia vincat.
Ingentes durate animæ, dulcesque parentum

" Your parent's bosoms---" As he sang the tears
Fell from his eyes; the flame malignant rears,
And ARGOS closed to his return appears.
He spake; then thus the ÆSONIAN leader cries,
" Ye hear, my friends, the counsels of the skies:
" What fates are fixed, what mighty hopes impressed!
" Let, then, paternal courage fire each breast!
" No more the tyrant's piety be blamed,
" His hatred thought of, or his treachery named:
" A God, a God, enjoins the watry ways,
" And happy omens awfully displays:
" O'er his wide world new intercourse to trace,
" To blend the toils of all the human race,
" Great JOVE himself commands!---O, then, with me
" Vanquish, ye brave, the terrors of the sea!

---

Tendite ad amplexus. Lacrimæ cecidere canenti,
Quod sibi jam clusos invênit in ignibus ARGOS.
Vix ea fatus erat; jungit cum talia ductor
ÆSONIUS: Superum quando consulta videtis,
O socii, quandoque datur spes maxima cœptis;
Vos quoque nunc vires animosque adferte paternos:
Non mihi THESSALICI pietas culpanda tyranni,
Suspective doli: deus hæc, deus omine dextro
Imperat. Ipse suo voluit commercia mundo
JUPPITER et tantos hominum miscere labores.
Ite, viri, mecum: dubiisque evincite rebus,

" Sweet to our souls shall memory arise,
" And our sons' sons admire our enterprize!
" But now on shore, my friends, this night employ
" In tender converse, and in festive joy."
Soon he's obeyed: on the sea-weeds are strewn
The youth; ALCIDES by his sinews known.
From burning spits the juicy meats are torn,
And bread is served in high-piled baskets borne.
THEN gallop'd CHIRON from the mountain's brow,
With young ACHILLES to the plains below;
Who calls his sire, with shouts, and infant cries:
At the known voice he sees his father rise,
With arms extended: quickly then he springs,
And long and fondly to his bosom clings.
Bowls of bright wine he cares not to behold,
Nor glittering standards wrought with polished gold,

---

Quæ meminisse juvet, nostrisque nepotibus instent.
Hanc vero, O socii, venientem in litore læti
Dulcibus adloquiis ludoque educite noctem.
Paretur. Molli juvenes funduntur in algâ,
Conspicuusque toris TIRYNTHIUS. Exta ministri
Rapta simul veribus, Cereremque dedere canistris.
Jamque aderat summo decurrens vertice CHIRON,
Clamentemque patri procul ostentabat ACHILLEM.
Ut puer ad notas erectum PELEA voces
Vidit, et ingenti tendentem brachia passu,
Adsiluit, caraque diu cervice pependit.
Illum nec valido spumantia pocula Baccho

But fixes on the chiefs his wondering gaze,
Imbibes their ardent words with bold amaze;
Fearless the HERCULEAN spoils his hands sustain,
Proudly he grasps the lion's mighty mane.
PELEUS, transported, snatched him to his breast,
And rapid kisses on his cheeks impressed:
Then, on the heavens his ardent eyes intent,
" If PELEUS' vows ye'd hear, imploring, spent
" For wafting breezes o'er the peaceful main,
" This boy, ye gods, this life beloved sustain!
" From thee, O CHIRON, I the rest require;
" The clarion's clangor, and the battles ire,
" Oft let him, listening, from thy lips admire!
" Now taught by thee the hunting dart to rear,
" Soon may he poize the lofty PELIAN spear."

---

Sollicitant: veteri nec conspicienda metallo
Signa tenent: stupet in ducibus: magnumque sonantes
Haurit, et HERCULEO fert comminus ora leoni.
Lætus at impliciti PELEUS rapit oscula nati,
Suspiciensque polum; Placito si currere fluctu
PELEA vultis, ait, ventosque optare ferentes;
Hoc, superi, servate caput. Tu cetera, CHIRON,
Da mihi: te parvus lituos et bella loquentem
Miretur: sub te puerilia tela magistro
Venator ferat, et nostram festinet ad hastam.

Hence with fresh fervour glow the heroic brave,
Each bosom burns to pass the pathless wave.
The FLEECE of PHRIXUS promised to their vow,
Refulgent on the ARGO's homeward prow.
Now 'mid their jovial rites the solar ray
Declines apace: dark waves absorb the day:
Bright scattered lights glance round the curving strand,
Yet to no seamen indicate the land.
Meantime, while night's soft shades attentive hung,
The THRACIAN smote his dulcet shell, and sung;
" How PHRIXUS stood, a destined victim, bound;
" His pallid brows with hallowed chaplets crowned:
" How, while deep clouds the impious rites o'erspread,
" (With ATHAMAS LEARCHUS left) he fled.
" How, on the golden wool the youth was borne
" O'er pitying waves, while HELLE pressed each horn.

---

Omnibus inde magis calor additus: ire per altum
Magnâ mente volunt. PHRIXI promittitur absens
VELLUS, et auratis ARGO reditura corymbis.
Sol ruit, et totum MINYIS lætantibus undæ
Deduxere diem: sparguntur litore curvo
Lumina, nondum ullis terras monstrantia nautis.
THRACIUS hic noctem dulci testudine vates
Extrahit; ut steterit redimitus tempora vittis
PHRIXUS; et injustas contectus nubibus aras
Fugerit, INOO linquens ATHAMANTA LEARCHO;
Aureus ut juvenem miserantibus intulit undis
Vector, et adstrictis ut sedit cornibus HELLE.

" Seven times AURORA oped the gates of light,
" As oft the moon dispelled the gloom of night;
" SESTOS from twin'd ABYDOS seemed to glide,
" Behind the waves, retreating o'er the tide,
" When HELLE fell; there ever to remain,
" Saved from her step-dame's rage, alas, in vain!
" With straining hands she strives awhile to hold
" The humid tresses of the buoyant gold;
" On her wet vest the whelming waters pour:
" Her weak hands drop, swift sliding from the ore.
" O PHRIXUS, what the horrors of thy grief!
" When, as her pallid looks besought relief,
" Thou, by a rapid swell of surges raised,
" Heard'st her last shriek, while, pale, on thee she gazed:
" Saw'st the last struggles of each trembling hand;
" Saw'st on the waves her lingering hair expand."

---

Septem AURORA vias, totidemque peregerat umbras
Luna polo: dirimique procul non æquore visa
Cœperat a geminâ discedere SESTOS ABYDO.
Hîc soror ÆOLIDEN, ævum mansura per omne,
Deserit: heu sævæ nequicquam erepta novercæ!
Illa quidem fessis longe petit humida palmis
Vellera, sed bibulas urguenti pondere vestes
Unda trahit, levique manus labuntur ab auro.
Quis tibi, PHRIXE, dolor, rapido cum concitus æstu
Respiceres miseræ clamantia virginis ora,
Extremasque manus, sparsosque per æquora crines?

At length the music ceased,---the mirth,---the wine;
On quiet beds, in silence, they recline;
While pensive cares their anxious leader keep
Watchful, impatient of the bonds of sleep.
Him aged Æson to his bosom prest,
Alcimede too, negligent of rest,
Infolds him with a mother's fond embrace,
Their streaming eyes fixed fondly on his face.
Jason, with tender accents, soothes their fears,
Suggests bright hopes, and wipes away their tears.
At length his eyes sunk, vanquished in repose,
When lo! with visionary beams, arose,
The vessel's guardian form, with chaplets crowned;
And thro' his slumber breathed this solemn sound.
" Dodona's oak thy eyes, now favoured, prove,
" The sacred handmaid of Chaonian Jove!

---

Jamque mero hilaroque modus; positique quietis
Conticuere toris: solus quibus ordine fusis
Impatiens somni ductor manet. Hunc gravis Æson,
Et pariter vigil Alcimede spectantque tenentque
Pleni oculos: illis placidi sermonis Iason
Suggerit adfatus, turbataque pectora mulcet.
Mox, ubi victa gravi ceciderunt lumina somno,
Visa coronatæ fulgens tutela carinæ
Vocibus his instare duci: Dodonida quercum,
Chaoniique vides famulam Jovis. Æquora tecum

" With thee the realms of ocean I invade:
" But never from that wood's prophetic shade
" Had Juno torn me without heaven's decree,
" That we should safely stem the surging sea!
" Time calls thee forth!---arouse!---no more delay!
" Together let us sweep the billowy way!
" There should dark tempests veil the uncertain sky,
" Dismiss all fears; on me and heaven rely!"
Such hope the omen of the gods imparts;
Yet from his couch, with awful fear, he starts.
Now blithe Tithonia, with refreshened beams,
Suffusive, tinted ocean's curving streams:
The Minyæ 'woke: with speed on board they past;
Some lower the yard-arms from the lofty mast;
Some dip their oars, and try the rower's toils:
Argus the cable round the capstan coils.

---

Ingredior: nec fatidicis avellere silvis
Me nisi promisso potuit Saturnia cœlo.
Tempus adest! age! rumpe moras! dumque æquora toto
Currimus, incertus si nubila duxerit æther;
Jam nunc mitte metus, fidens superisque mihique.
Dixerat: ille pavens, læto quamquam omine divûm,
Prosiluit stratis. Minyas simul obtulit omnes
Alma novo crispans pelagus Tithonia Phœbo.
Discurrunt transtris. Hi celso cornua malo
Expediunt: alii tonsas in marmore summo
Prætentant: prorâ funem legit Argus ab altâ.

Then groans burst louder from each mother's breast:---
Then sunk each father's heart, subdued, distressed :
Tears, ceaseless, 'mid their long embraces flow ;
While, o'er the tumult of outrageous woe,
The voice of pale ALCIMEDE, aloud,
Whelms the deep wailings of the female crowd,
As when the clarion's MARTIAL clangor swells,
And the soft flute's IDÆAN descant quells.
" Offspring beloved ! asunder we are rent !
" To shameful perils, thou, my son, art sent !
" Not such misfortunes" she exclaimed " I taught
" My shuddering soul to meet, with patient thought !
" Earth and its wars were yet my only cares,
" Now other gods must hear a mother's prayers.
" If fate restore thee to these arms again ;---
" If anxious mothers may appease the main ;---

---

315 Increscunt matrum gemitus, et fortia languent
Corda patrum: longis flentes amplexibus hærent.
Vox tamen ALCIMEDES planctus super eminet omnes:
Femineis tantum illa furens ululatibus obstat;
Obruat IDÆAM quantum tuba MARTIA buxum.
320 Fatur et hæc: Nate, indignos aditure labores
Dividimur: nec ad hos animum componere casus
Ante datum; sed bella tibi terrasque timebam.
Vota aliis facienda deis. Si fata reducunt
Te mihi, si trepidis placabile matribus æquor;

" Still will I bear the lingering light of day,
" Fear's lengthening horrors, Hope's renewed delay:---
" If other fates, Death hasten with relief,
" While fear is all a parent knows of grief.
" Ah! woe is me! when thought I to deplore
" The FLEECE of PHRIXUS, or the COLCHIAN shore?
" What days of anxious anguish I forsee,---
" What nights of watchful terror full of thee!
" On the bleak shore when waves resounding rise,
" Remembering SCYTHIAN seas, and SCYTHIAN skies,
" Oft shall I swoon!---nor think less danger thine,
" Ungrateful, when these skies serenely shine.
" Embrace me:---leave thy accents on my ear:---
" Close, close these eyes while thy loved hand is here!"
ALCIMEDE thus mourned: but ÆSON rose,
With firmer soul, and words above his woes.

---

325 Possum equidem lucemque pati, longumque timorem.
Sin aliud Fortuna parat; miserere parentum,
Mors bona, dum metus est, nec adhuc dolor. Hei mihi!
COLCHOS
Unde ego, et avecti timuissem vellera PHRIXI?
Quos jam mente dies, quam sæva insomnia curis
330 Prospicio! quoties raucos ad litoris ictus
Deficiam, SCYTHICUM metuens pontumque polumque;
Nec de te credam nostris ingrata serenis!
Da, precor, amplexus, hæsuraque verba relinque
Auribus, et dulci jam nunc preme lumina dextrâ.
335 Talibus ALCIMEDE mœret: sed fortior ÆSON

" If my pale veins throbbed now with equal blood,
" As when the CENTAUR PHOLUS threatening stood,
" Poising the ponderous bowl, (nor less the weight
" Of massive metal, pregnant with his fate,
" Incensed I hurled), then with delighted haste,
" (My armour on thy splendid steerage placed)
" I'd seize the oar, in ardent efforts strong,
" Sweep the rough surge, and urge thy bark along.
" Yet, yet a father's prayers are heard by heaven!
" A parent's vows prevail!---to me is given
" Heroes and princes on these waves to view,
" Who thee, my Son, their honoured chief, pursue!
" Such was I wont in many a mighty deed,
" Fearless, to follow, or impetuous, lead.
" Now 'till that day, 'till that I ask to live
" (JOVE, I implore, this last request to give)

---

Attollens dictis animos: O si mihi sanguis,
Quantus erat, cum signifero crateres minantem
Non leviore PHOLUM manus hæc compescuit auro!
Primus in æratis possuissem puppibus arma,
Concussoque ratem gauderem tollere remo.
Sed patriæ valuere preces, auditaque magnis
Vota deis: video en nostro tot in æquore reges,
Teque ducem: tales, tales ego ducere suetus,
Atque sequi: nunc ille dies, (det JUPPITER oro)

" When thee from SCYTHIA's king and SCYTHIA's main
" Returning conqueror these fond arms retain,
" While with the beamy FLEECE thy shoulders shine,
" And all my actions yield, my Son, to thine!"---
He ended thus: and while the hero pressed
His fainting mother to his manly breast,
His neck received his aged sire's embrace,
Wet with the sorrow of his hidden face.
But ah! no more:---the third sad trumpet's sound
The ship and winds from fond delays unbound.
AND now the oars, and loaded benches claim,
As order wills, each several hero's name.
Here TELAMON the larboard sea impelled;
The starboard waves 'gainst great ALCIDES swelled.
Hence in two ranks the heroic band divides:
First, fleet ASTERION; where ENIPEUS glides

---

345 Ille super, quo te SCYTHICI regisque marisque
Victorem, atque humeros ardentem vellere rapto
Accipiam, cedantque tuæ mea facta juventæ.
Sic ait. Ille suo conlabsam pectore matrem
Sustinuit, magnâque senem cervice recepit.
350 Et jam finis erat: ZEPHYRUMQUE ratemque morantes
Solverat amplexus tristi tuba tertia signo.
Dant remo sua quisque viri, dant nomina transtris.
Hinc lævum TELAMON pelagus tenet: altior inde
Occupat ALCIDES aliud mare: cetera pubes
355 Dividitur: celer ASTERION, quem matre cadentem

And feels the flood of Apidanus pour
In rapid surges through his sedgy shore,
Crested Cometes fearlessly would lave,
The new born infant in the blended wave.
'Gainst him strives Talaus: and his brother's back
(His oar quick sweeping o'er the rapid track)
Laodocus oft smites with eager hands;
Both were the birth of proud Argolic lands.
Thence Idmon came, tho' through the troubled sky
Forbidding pinions hovering round him fly:
'Tis base in man, whatever woes await,
Fearful to shudder at the award of fate.
Next Iphitus, Naubolus' offspring, vies,
Rising himself as the froth'd waves arise.
Euphemus, son of Neptune, not in vain
Breaks the swollen billows of his father's reign:

---

Cristatus gemino fovit pater amne Cometes,
Segnior Apidani vires ubi sentit Enipeus:
Nititur hinc Talaus, fratrisque Laodocus urguet
Remo terga sui, quos nobile contulit Argos.
Hinc quoque missus adest, quamvis arcentibus Idmon
Alitibus; sed turpe viro timuisse futura.
Hic et Naubolides tortas consurgit in undas
Iphitus; hic patrium frangit Neptunius æquor,

Him Tænaron, with ever-yawning caves,
And Psamathe, re-echoing to the waves,
Obedient serve. From Pella's gentle shore,
(Whom at one birth the lovely Hypso bore)
Deucalion with unerring javelin came,
And bold Amphion with his faulchion's fame:
So like these twins their mother could not trace,
Nor wished, a differing trait in either face.
Then Clymenus and Iphiclus unite
The power resistless of fraternal might;
Their oars, at every stroke, well-timed and strong,
Smite their broad breasts, and bear the bark along.
Next Nauplius, who shall guide a Grecian host,
O, high Caphareus, 'gainst thy shelving coast,
With vengeful fires. With him Oileus rows,
Whose age the wrathful bolt shall plunge in woes,

---

Qui tenet undisonam Psamathen, semperque patentem
Tænaron Euphemus: mollique a litore Pellæ
Deucalion certus jaculis, et comminus ense
Nobilis Amphion; pariter quos edidit Hypso,
Nec potuit similes, voluitve ediscere vultus.
Tum validâ Clymenus percusso pectora tonsâ,
Frater et Iphiclus puppim trahit: et face sævâ
In tua mox Danaos acturus saxa, Caphareu,
Nauplius: et tortum non ab Jove fulmen Oileus

The wrathful bolt not hurled by JOVE's just hand,
And his son shrieking down the EUBOIC strand!
Next he, who near TEGÆA's bounds received
The great ALCIDES, and his toils relieved,
When his broad limbs with weary moisture flowed,
Faint with his monstrous ERYMANTHIAN load,
Illustrious CEPHEUS, with AMPHIDAMAS:
More anxious yet their elder brother was
That PHRIXUS' beauteous FLEECE with golden dies,
Might be his darling boy's, ANCÆUS', prize.
EURYTION next; wide o'er his shoulders spread
The inviolated honours of his head;
Vowed, for his safety, by his fearful sire,
A sacred offering to the AÖNIAN fire.
Thee to the deep the ARGO's fame impelled,
NESTOR, who since hast, unsurprized, beheld

---

Qui gemet EUBOICAS nato stridente per undas:
Quique ERYMANTHEI sudantem pondere monstri
AMPHITRYONIADEM TEGEEO limine CEPHEUS
Juvit; et AMPHIDAMAS. At frater plenior annis
Maluit ANCÆO vellus contingere PHRIXI.
Tectus et EURYTION servato colla capillo,
Quem pater AÖNIAS redueem tondebit ad aras.
Te quoque THESSALICÆ, NESTOR, rapit in freta puppis
Fama; MYCENÆIS olim qui candida velis

The ocean white with Mycenæan sails,
Ten thousand pilots bound by adverse gales,
Mopsus was there, not Phœbus' hope in vain;
Purple his buskins, which his snowy train
Smote in deep folds: his casque with fillets bound,
It's lofty crest Peneian laurels crowned.
In the same order with Alcides rows
Brave Tydeus: there Periclymenus glows;
Whom sprung from Neleus, would Methone praise,
On whom would Elis, fleet with coursers, gaze,
And Aulon, frowning o'er the waves below,
When his fierce cæstus crushed his adverse foe.
Thou too, Pæantius, seek'st, with eager oar,
The prize of Phrixus on the Colchian shore;
Twice Lemnos shalt thou view; thou now may'st claim
From thy paternal spear thy rising fame,

---

Æquora, nec stantes mirabere mille magistros.
Hic vates, Phœbique fides non vana parentis,
Mopsus; puniceo cui circumfusa cothurno
Palla imos ferit alba pedes, vittataque frontem
Cassis, et in summo laurus Peneia cono.
Quin etiam Herculeo consurgit abordine Tydeus,
Nelidesque Periclymenus: quem parva Methone
Et levis Elis equis, et fluctibus obvius Aulon,
Cæstibus adversos viderunt frangere vultus.
Tu quoque Phrixeos remo, Pæantie, Colchos
Bis Lemnon visure petis: nunc cuspide patris.

Hereafter, loud-resounding by thy side,
The Herculean quiver shall become thy pride.
Next sat rich Butes from the Actæan coast;
Hives of unnumbered bees his wealthy boast;
Proud that his long dark clouds obscure the day,
When from nectareous cells, in thick array,
He sends his monarchs forth; swiftly they glide,
O'er realms of thyme that scent Hymettus side.
Phalerus, thou wert next: thy sculptured shield
Expressed thy former peril on its field:
Forth from a hollow beech a serpent glides,
In twelve bright folds he winds around thy sides,
And infant limbs: far off thy father stands,
And bends his bow with hesitating hands.
Then Eribotes, on whose arms appears
The engraved device of very different fears.

---

Inclytus, Herculeas olim moture sagittas.
Proximus huic Butes Actæis dives ab oris:
Innumeras nam claudit apes, longaque superbus
Fuscat nube diem; dum plenas nectare callas
Pandit, et in dulcem reges dimittit Hymetton.
Insequeris, casusque tuos expressa, Phalere,
Arma geris; vacuâ nam labsus ab arbore parvum
Ter quater ardenti tergo circumvenit anguis:
Stat procul intendens dubium pater anxius arcum.
Tum cælata metus alios gerit Eribotes.

Nor wert thou slow, O Peleus, to confide
In ocean-kindred and thy goddess-bride:
On the high prow thy spear resplendent beams;
As high above all other spears it seems,
As when, with lofty boughs, it towering stood,
The ashen monarch of the Pelian wood.
Menœtius, too, his son with Chiron leaves,
Who with Achilles equal tasks receives;
Or on the lyre his labouring hands contend,
Or with light darts he emulates his friend;
Or as a warlike horseman boldly strides,
And learns to sit their gentle master's sides.
Phleias was there, whom the reports of fame,
Unerring, of Lyæan race proclaim:
Paternal locks adorn his polished brow,
And, loosened, waving o'er his shoulders flow.

---

Nec Peleus fretus soceris et conjuge divâ
Defuit: at prorâ splendet tua cuspis ab altâ,
Æacide: tantum hæc aliis excelsior hastis,
Quantum Peliacas in vertice vicerat ornos.
Linquit et Actoriden natum Chironis in antro;
Ut socius caro pariter meditetur Achilli
Fila lyræ: pariterque leves puer incitet hastas:
Discat eques placidi conscendere terga magistri.
Et, quem fama genus non est decepta Lyæi,
Phleias inmissus patrios de vertice crines,

Ancæus' mother fearless trusts her care
To ocean, whom to ocean's king she bare.
Nor less secure the skilled Erginus braves,
Offspring of Neptune, the obedient waves:
The billowy frauds he knew; and, when the night
Shone cloudless, he could name each starry light;
What wind emissive from his hollow cell,
Æolus purposed, he with truth could tell;
Nor Tiphys, when, o'ercome with watchful care,
His eyes sunk, misty, from the assiduous bear,
To him, mistrustful of his skill, denies
The ruling rudder and the beamy skies.
With wound-inflicting lead, and bull hide thong,
The youthful Spartan joined the nautic throng:
Give but the Œbalian boy full room to raise
His arms in open air; the crew shall gaze,

---

Nec timet Ancæum genetrix committere ponto,
Plena tulit quem rege maris. Securus in æquor
Haud minus Erginus, proles Neptunia, fertur:
Qui maris insidias, claræ qui sidera noctis
Norit, et è clausis quem destinet Æolus antris;
Non metuat cui regna ratis, cui tradere cœlum
Assiduâ Tiphys vultum lassatus ab Arcto.
Taurea vulnifico portat celataque plumbo
Terga Lacon; saltem in vacuos ut brachiaventos
Spargat; et Œbalium Pegaseia puppis alumnum

Astonished, tho' in sport secure he glow,
The shores re-echoing each resounding blow.
CASTOR, more famous with THESSALIAN rein,
The courser's champing fervour to restrain,
For timid HELLE's glittering raft proceeds;
CYLLARUS left, on AMYCLÆA's meads
Rolls his full sides.---Flushed with TÆNARIAN dies
O'er either youth, a purple mantle flies
In tremulous folds: their mother's tender love,
With wondrous art, the double labour wove:
Twice TAYGETON she formed with all his woods,
Twice EUROTAS she poured in golden floods;
Each on his courser moved in silvery thread,
And o'er each breast the swan paternal spread.
Soon, MELEAGER, from thy folded vest
The bursting clasp displays thy ample chest;

---

Spectet, securo celebrantem litora ludo.
Oraque THESSALICO melior contundere freno,
Victorem pavidæ CASTOR dum quæreret HELLES,
Passus AMYCLÆA pinguescere CYLLARON herbâ.
Illis TÆNARIO pariter tremit ignea fuco
Purpura; quod geminâ mater spectabile telâ
Duxit opus: bis TAYGETON silvasque comantes
Struxerat: EUROTAN molli bis fuderat auro.
Quemque suus sonipes niveo de stamine portat,
Et volat amborum patrius de pectore cycnus,
At tibi collectas solvit jam fibula vestes,

Displays thy mighty shoulders, broad and bare,
And arms that might with HERCULES compare.
Then the CYLLENIAN race, a numerous band:
ÆTHALIDES, who with unerring hand,
Would draw the forceful bow's rebounding string,
And send the arrow whizzing on its wing.
And thou, O EURYTUS, expert to mow
With rapid faulchion the embattled foe.
While, not ignoble by his father's arts,
ECHION to the MINYAN ranks imparts
The orders by their earnest leader given:
His task below,---his father's task in heaven.
ARGO shall not by thy strong arms return,---
Thee left in SCYTHIA, IPHIS, she shall mourn!
Thee vigorous, active, shall her ranks deplore,
Thy vacant seat, and unexerted oar!

---

Ostenditque humeros fortes, spatiumque superbi
Pectoris, HERCULEIS æquum, MELEAGRE, lacertis.
Hinc numerosa phalanx, proles CYLLENIA: certus
ÆTHALIDES subitas nervo redeunte sagittas
Cogere: tu medios gladio bonus ire per hostes,
EURYTE: nec patrio MINYIS ignobilis usu,
Nuntia verba ducis populis qui reddit, ECHION.
Sed non, IPHI, tuis ARGO reditura lacertis;
Heu celerem SCYTHICA te mœsta relinquet harenâ,
Cessantemque tuo lugebit in ordine remum.

And thee, ADMETUS, the PHERÆAN fields,
Blest with the care a heavenly shepherd yields,
Resign to ocean-plains: there DELIUS rued
The angry bow that shed STEROPE's blood.
Alas, how frequent, 'mid her green retreats,
Him as a servile swain his sister meets,
And weeps his fate; while he his sorrow hides
Where frigid branches darken OSSA's sides,
Or where the turbid streams of BŒBEIS spread,
He soils the rayless honours of his head.
CANTHUS was next, uprising to immerge
His forceful oar, and plough the NEREAN surge:
Him a barbaric spear, with deadly thrust,
Shall roll, impetuous, on the ÆÆAN dust:
Meantime, in all its splendor, near his oar
Lies the broad shield his father ABAS bore:

---

Te quoque dant campi tanto pastore PHERÆI
Felices, ADMETE: tuis nam pendit in arvis
DELIUS, ingrato STEROPEN quod fuderat arcu.
Ah, quoties famula notis soror obvia silvis
Flevit, ubi OSSÆÆ captaret frigora quercus,
Perderet et pingui miseros BŒBEIDE crines!
Insurgit transtris, et remo NEREA versat
CANTHUS, in ÆÆO volvet quem barbara cuspis
Pulvere: at interea clari decus adjacet orbis,
Quem genitor gestarat ABAS: secat aurea fluctu

Deep thro' the plate the bright Euripeus roll'd,
Avoids Chalcidian sands in burnished gold:
Thou, Neptune, in the midst, with lofty rein,
Drivest thy foul monsters, towering o'er the main,
Where proud Geræstum rears its mighty brow,
And shell-encrusted shoals extend below.
O Polyphemus, a funereal urn
Stands vacant 'till with thee the bark return;
Before the gates the ashes of thy sire
Lie uncollected 'mid the flaming pyre;
This last sad rite reserve the faithful slaves,
If yet thy filial hands survive the waves.
Idas the last and farthest station kept,
With shorter strokes the parting sea he swept.
Lynceus, his brother, from Arene came,
His mighty service equalling his fame:

---

Tegmina Chalcidicas fugiens Euripus harenas:
Celsaque semiferûm contorquens frena luporum
Surgis ab ostrifero medius, Neptune, Geræsto.
Et tibi Palladia pinû, Polypheme, revecto
Ante urbem ardentis restat deprendere patris
Reliquias: multum famulis pia justa moratis,
Si venias. Breviore petit jam cærula remo,
Occupat et longe sua transtra novissimus Idas,
At frater magnos Lynceus servatur in usus;
Quem tulit Arene: possit qui rumpere terras,

'Thro' earth's vast mass his piercing sight would force
And trace the Styx thro' all its winding course:
He from mid-ocean marks the coast afar,
And to the vessel points each hidden star;
When JOVE the heavens with heavy darkness shrouds,
LYNCEUS transpierces all the thickening clouds.
Free from the oars fair ORITHYIA's hopes,
ZETES and CALAIS strain the trembling ropes.
Nor are the banks ODRISIAN ORPHEUS' place,
Nor may the labouring oars his hands disgrace:
But 'tis for him, with modulated lay,
The well-timed strokes in unison to sway,
Lest, with o'er-eager sweep, confused, they urge,
And clash, tumultuous, on the gurgling surge.
ÆSONIDES to IPHICLUS forgave
The toils of strength, and labours of the wave:

---

Et STYGA transmisso tacitam deprendere visu.
Fluctibus è mediis terras dabit ille magistro,
Et dabit astra rati; cumque æthera JUPPITER umbrâ
Perdiderit, solus transibit nubila LYNCEUS:
Quin et CECROPIÆ proles vacat ORITHYIÆ,
Temperet ut tremulos ZETES Fraterque ceruchos.
Nec vero ODRISIUS transtris inpenditur ORPHEUS,
Aut pontum remo subigit: sed carmine tonsas
Ire docet, summo passim ne gurgite pugnent.
Donat et IPHICLO pelagus juvenumque labores
ÆSONIDES; fessum PHYLACE quem miserat ævo

For PHYLACE sent not his weary age
In tasks of manhood's vigour to engage,
But with reproof to check the heroes' fires'
Or rouse with praises of their mighty sires.
Thy vessel, ARGUS, filled thy anxious thought;
THESPIA resigns thee by MINERVA taught:
Confiding in thy skill, 'tis given to thee,
When the curved planks imbibe the silent sea,
The wave-worn wounds with melted pitch to heal,
Or press soft wax along the gaping keel.
TIPHYS, attentive thro' the tedious night,
Fixed on the ARCADIAN beams his stedfast sight:
He, son of HAGNIUS, fortunately wise,
Compelled the tardy phalanx of the skies
To serve mankind; and taught the heavens to guide
Man's fearful path o'er ocean's trackless tide.

---

Non jam operum in partem; monitus sed tradat ut acres,
Magnorumque viros qui laudibus urat avorum.
ARGE, tuæ tibi cura ratis: te mœnia doctum
THESPIA PALLADIO dant munere: sors tibi, ne quâ
Parte trahat tacitum puppis mare; fissaque fluctu
Vel pice vel molli conducere vulnera cerâ.
Pervigil ARCADIO TIPHYS pendebat ab astro
HAGNIADES; felix stellis qui segnibus usum,
Et dedit æquoreos cœlo duce tendere cursus,

Now, down the rugged mountain's rapid slopes,
The leader, proud of his successful hopes,
Perceives Acastus bounding o'er the field,
With bristling arrows and refulgent shield.
And when with eager spring the bark he gains,
And 'mong the men and arms concealed remains,
Æsonides, with his impetuous sword,
Severs in twain the yet-restraining cord.
Thus, thro' some spreading forest's hollow glen,
Flies the swift hunter from a plundered den;---
He spurs his steed:---with quick-vibrating ears,
The steed rebounds, and for his master fears:
Close to his bosom, wrapt within his vest,
The tyger's cubs, his dangerous spoil, are prest,
While for their food their savage mother prowls,
And, still in sight, o'er high Amanus howls.

---

Ecce per obliqui rapidum compendia montis
Ductor avens lætusque dolis agnoscit Acastum,
Horrentem jaculis, et parmæ lucis coruscum.
Ille ut se mediæ per scuta virosque carinæ
Intulit; ardenti Æsonides retinacula ferro
Abscidit. Haud aliter saltus vastaque pernix
Venator cum lustra fugit; dominoque timentem
Urguet equum; teneras compressus pectore tigres,
Quas astu rapuit pavido: dum sæva relictis
Mater in adverso catulis venatur Amano.

Swift flies the bark, propelled by all its oars,
While the fond mothers gaze along the shores;
Watch the white sails still glimmering on the sight,
And catch the bucklers' long reflective light,
'Till the curved ocean o'er the mast arise,
And wide-spread distance mocks their aching eyes.

Then from his star-wrought throne, with looks benign,
The Sire of Heaven observes the great design:
Sees Greece in glorious toil her sons employ,
And smiles upon them with celestial joy.
Illustrious actions Jove's regard obtain,
He hates the torpor of his father's reign.
All heaven rejoiced:---the long-expectant Fates
See the dark paths increase towards their gates.
But, for his threatened Scythian son distressed,
Sol thus poured forth the terrors of his breast:

---

Ut pariter propulsa ratis; stant litore matres:
Claraque vela oculis, percussaque sole sequuntur
Scuta virûm: donec jam celsior arbore pontus,
Immensusque ratem spectantibus abstulit aër.
Sidereâ tunc arce pater pulcherrima Grajum
Cœpta tuens, tantamque operis consurgere molem,
Lætatur: patrii neque enim probat otia regni.
Una omnes gaudent superi, ventûraque mundo
Tempora, quæque vias cernunt sibi crescere Parcæ.
Sed non et Scythici genitor discrimine nati
Intrepidus, tales fundit Sol pectore voces:

" GREAT PARENT! at whose will our restless ray
" Ends and renews the still revolving day,---
" Is this from thee?---doth GRÆCIA's daring sail
" O'er silenced waves, with thee its guide prevail?
" Or may e'en I, permitted, seek relief,
" And vent in just complaints my bursting grief?
" Fearful of this,---such envious hands to shun,---
" I not with southern wealth enriched my son;
" Nor gave him tracks immense of fertile soil,
" Where earth redundant cheers the gentle toil:
" (No,---such let TEUCER, such let LIBYS grace,---
" Honour with such all PELOPS' favoured race)
" Cold sterile land which all thy frosts oppress,
" And ice-bound rivers, only, we possess.
" Yet e'en these realms to others he should give,
" Obscure, unhonoured, farther seek to live,---

---

505 SUMME SATOR! cui nostra dies, volventibus annis,
Tot peragit reficitque vices: tuane ista voluntas?
GRAJAQUE nunc undis duce te, nutuque secundo,
It ratis? an meritos fas et mihi rumpere questus?
Hoc metuens, et ne qua foret manus invida nato,
510 Non mediæ telluris opes, non improba legi
Divitis arva plagæ: (teneant uberrima TEUCER,
Et LIBYS, et vestri PELOPIS domus) horrida sævo
Quæ premis arva gelu, strictosque insedimus amnes.
Cederet his etiam; et sese sine honore referret

" But there in clouds unconscious darkness dwells,
" And the black zone our genial heat repels.
" Can his rude realm more happy regions harm?
" Can barbarous PHASIS other streams alarm?
" What envy wakes my son in other climes,
" As severed from their glory as their crimes?
" What wrong incites the MINYÆ to complain?
" Did he by force the GRECIAN FLEECE obtain?
" To exile PHRIXUS he no armies lent,
" To INO's altars no avenger sent:
" But, with his empire, and his daughter's charms,
" Soothed to delay the vengeful stranger's arms;
" And now with GRECIAN grandsons at his side,
" Friendship he asks from lands by blood allied.
" Yon vessel's course,---O sire,---it's object turn;---
" Ope' not the seas to man to make us mourn.

---

515 Ulterius: sed nube rigens ac nescia rerum
Stat super, et nostros jam zona reverberat ignes.
Quid regio immanis, quid barbarus amnibus illis
PHASIS, et aversis proles mea gentibus obstat?
Quid MINYÆ meruere queri? num vellere GRAJO
520 Vi potitur? profugo quin agmina jungere PHRIXO
Abnuit; INOAS ultor nec venit ad aras:
Imperii sed parte virum natæque moratus
Conjugio, videt è GRAJA nunc stirpe nepotes:
Et generos vocat, et junctas sibi sanguine terras.
525 Flecte ratem motusque pater; nec vulnere nostro

" Alas, too conscious of our former woe,
" Stand the tall trees along the heated Po,
" Sisters who still their silent sadness keep,
" And at their father's gaze, remindful, weep."
At this his brows the WARRIOR-GODHEAD bent,
Shook his plumed helm, and murmured fierce assent:
High 'mid his shrines the fleecy treasure shone,
And, with dark rage, he shuddered for his own.
Straight PALLAS to their causeless grief replies,
And great SATURNIA, with a frown, denies.
Then thus spake JOVE: " These things, of old decreed,
" In just succession now from us proceed:
" Fixed, from the first, the course of things remains;
" Nor had my offspring trod terrestrial plains
" When fate I ratified: thence right I know,---
" Thence various monarchs to each age bestow.

---

Æquora pande viris: veteris sat conscia luctûs
Silva PADI, et viso flentes genitore sorores.
Adfremit his, quassatque caput, qui vellera dono
BELLIPOTENS sibi fixa videt: tentataque contra
PALLAS, et arborum gemuit SATURNIA questus.
Tum GENITOR: Vetera hæc nobis et condita pergunt
Ordine cuncta suo, rerumque à principe cursu
Fixa manent: neque enim terris tum sanguis in ullis
Noster erat, cum fata darem; justique facultas
Hic mihi, cum varios struerem per secula reges.

" The solemn mandates of my wisdom hear:
" What I resolved I'll speak,---attend,---revere!
" Long hath yon region, from the EAST immense
" Descending to the TANAIS, and from thence
" Coasting along the virgin HELLE's main,
" Poured its proud coursers o'er the bounding plain,
" And bloomed in heroes; none such ardour fired,
" None to dispute their fame in war aspired.
" Thus FATE, thus I, these cherished realms protect:
" But let them soon their final day expect!
" From sinking ASIA I withdraw my hand:
" The GREEKS require their season of command.
" My oaks and tripods, and each parent's ghost,
" For this, o'er ocean urge yon venturous host:
" For thee, BELLONA! lo, a path they form,
" 'Mid threatening billows, and the surging storm.

---

Atque ego curarum repetam decreta mearum:
Jam pridem regio, quæ virginis æquor ad HELLES,
Et TANAIN tenus immenso descendit ab EURO,
Undat equis, floretque viris: nec tollere contra
Ulla pares animos, nomenque capescere bellis
Ausa manus: sic fata, locos sic ipse fovebam.
Accelerat sed summa dies, ASIAMQUE labantem
Linquimus, et poscunt jam me sua tempora GRAJI;
Inde meæ quercus, tripodesque, animæque parentum
Hanc pelago misêre manum: via facta per undas,
Perque hiemes, BELLONA, tibi: nec vellera tantum

" Not for this FLEECE, this radiant FLEECE, alone,
" Shall ASIA, full of rage, insulted, groan:
" A deeper grief, the stolen MAID remains;
" She but the earlier of their gathering pains!
" For, (nought than this stands fixed with firmer doom)
" A shepherd shall from PHRYGIAN IDA come:
" Sorrow, and equal rage, and deadly care,
" He with the GREEKS, in mutual gifts, shall share.
" Hence from what fleets confederate suitors pour!
" How long MYCENÆ's spouseless dames deplore
" The winter-quarters of the TROJAN shore!
" How numerous round the walls, expiring lie
" Princes and heroes, heaven's own progeny!
" Lo! strength, lo, valour, sink in mutual hate,
" Till ASIA drops beneath its mighty fate!

---

Indignanda: manet proprior de virgine raptâ
Ille dolor. Sed nulla magis sententia menti
Fixa meæ: veniet PHRYGIA nam pastor ab IDA,
Qui gemitus, irasque pares, et mutua GRAJIS
Dona ferat: quâ classe de hinc effusa procorum
Bella! quot ad TROJAM flentes hiberna MYCENAS!
Quot proceres natosque deûm, quæ robora cernes
Oppetere, et magnis ASIAM concedere fatis!

" Hence too is fixed the GRECIAN EMPIRE's end:
" And different nations shall our cares befriend:
" Woods, mountains, lakes shall yield;---the raging sea
" Expand submissive to our just decree.
" Let hope, let fear, each trembling nation prove;
" States, with their monarchs, at my will, I move,
" To seek where empire's reins I may assign,
" And leave for ever in one mighty line."
THEN to the ÆGÆAN main his eyes return;
Strong HERCULES and LEDA's twins discern:
And thus again he spake: " Rise, HEROES, rise,
" By strenuous efforts, towards the starry skies!
" Nor sat I chief on heaven's ethereal throne,
" Till JAPETUS, in arduous war o'erthrown,
" And PHLEGRA's labours made the world my own.

555 Hinc DANAUM de fine sedet: gentesque fovebo
Mox alias: pateant montes, silvæque, lacusque,
Cunctaque claustra maris: spes et metus omnibus esto
Arbiter; ipse locos, terrenaque summa movendo
Experiar, quænam populis longissima cunctis
560 Regna velim, linquamque datas ubi certus habenas.
Tunc oculos ÆGÆA refert ad cærula, robur
HERCULÆUM LEDÆQUE tuens genus; atque ita fatur:
Tendite ad astra, viri: me primum regia mundo
IAPETI post bella trucis, PHLEGRÆQUE labores

" To you a painful journey I decree:
" Claim heaven's high seats by imitating me!
" Round the vast ball my LIBER proved his birth;
" And bright APOLLO knows the woes of earth."
He said: then thro' the void a star directs;
Each glowing cloud the streamy fire reflects:
As towards the ship its lucid journey bends,
In double streaks the parted flame extends;
O'er each TYNDARIAN youth the lustre plays,
Settling, suspensive, with adhesive rays:
Full from both foreheads pours the purple light,
With lambent splendour, innocently bright.
Seamen in after-times those beams adore,
And 'mid dark tempests as their guides implore.
BOREAS, meantime, from the PANGÆAN steep,
Beholds the bark, permitted, plough the deep:

---

565 Inposuit: durum vobis iter et grave cœli
Institui. Sic ecce meus, sic orbe peracto
LIBER, et expertus terras remeavit APOLLO.
Dixit, et ingenti flammantem nubila sulco
Direxit per inane facem: quæ puppe propinquâ
570 In bifidum discessit iter, fratresque petivit
TYNDARIOS: placida et mediis in frontibus hæsit
Protinus amborum; lumenque innoxia fudit
Purpureum, miseris olim inplorabile nautis.
Interea medio sævus permissa profundo
575 Carbasa PANGÆA BOREAS speculatus ab arce,

Hence, with inflated fury filled, he raves,
And seeks Æolia, and the Tuscan caves.
As the god's rapid wings in anger rise,
High forests groan, the corn low-rustling lies;
The waves curl, frothy, o'er each ruffled lake,
And darkened seas beneath the monster shake.
A horrid rock Trinacrian surges meets,
Where high Pelorus from the sight retreats:
Equal its bulk, beneath the wave, remains,
With what, in sight, the cloudy height attains.
With equal rocks the adjoining shores abound,
And dismal caverns rend the rugged ground.
Pyracmon, naked, smites the glowing ore,
With Acamas, upon the farther shore;
Here, the loud winds in restless tumult dwell,
And shadowy vapours crowd each hollow cell:

---

Continuo Æolium Tyrrhenaque tendit ad antra
Concitus: omne dei rapidis nemus ingemit alis:
Strata Ceres: motoque niger sub præpete pontus.
Æquore Trinacrio, refugique a parte Pelori
Stat rupes horrenda fretis: quot in æthera surgit
Molibus, infernas totiens demissa sub undas.
Nec scopulos aut antra minor juxta altera tellus
Cernitur: illam Acamas habitat, nudusque Pyracmon:
Has nimbi ventique domos, et naufraga servat

Here, meditating shipwrecks, tempests lie,
And panting whirlwinds watch their time to fly:
Hence is the path, where blasts, with fearful sweep,
Roll o'er the earth, and shake the refluent deep;
Here would they oft, in lawless phrenzy driven,
Blend the vext ocean with the affrighted heaven.
Not ÆOLUS ruled, when, with invasive roar,
The waves rent CALPE from the LIBYAN shore;
Nor where ŒNOTRIA wept SICILIA's plain,
Lost, while thro' mountains rushed the bellowing main.
Then angry bolts from heaven the ALMIGHTY cast,
And spake in thunder to each quivering blast;
Assigned a monarch, whose appointed sway,
He bade the boisterous multitude obey;
Bars of broad steel, and rocks with rocks combined,
Within the mountain's womb the winds confined.

---

585 Tempestas: hinc in terras latumque profundum
Est iter: hinc olim soliti miscere polumque
Infelixque fretum: neque enim tunc ÆOLUS illis
Rector erat, LIBYA cum rumperet advena CALPEN
Oceanus, cum flens SICULOS ŒNOTRIA fines
590 Perderet, et mediis intrarent montibus undæ:
Intonuit donec pavidis ex æthere ventis
OMNIPOTENS, regemque dedit, quem jussa vereri
Sæva cohors: in monte chalybs iterataque muris

Yet oftentimes, unable to assuage
The clamorous tumult of their factious rage,
Wearied, the monarch yields; with cautious hands,
The massive bars, and ponderous valves, expands:
Forth the winds rush; their turbulence abates,
In loosened murmurs, thro' the unfolded gates.

Swoln with his tidings, thus, with furious tone,
Boreas assails the monarch on his throne,
" O Æolus, from yon Pangæan height,
" What impious insult strikes my startled sight!
" Lo, with cleft wood the youth of Greece have made
" A bulk that floats, and now the deep invade;
" In wide-spread sails compel the servile breeze,
" And pass, triumphant, o'er the yielding seas:
" Yet may not I upheave, with threatening sweep,
" The sandy bottom of the engulphing deep!

---

Saxa domant Euros: cum jam prohibere frementum
Ora nequit, rex tunc aditus et claustra refringit
Ipse volens, placatque datâ fera murmura portâ.
Nuntius hunc solio Boreas proturbat ab alto:
Pangæa quod ab arce nefas, ait, Æole, vidi!
Graja novam ferro molem commenta juventus
Pergit, et ingenti gaudens domat æquora velo:
Nec mihi libertas innis freta tollere harenis.

" Ah, that I was as when, from bondage free,
" I knew no chains.---no dungeons,---knew not thee!
" Hence faith in ships to impious mortals grew,
" Boreas, a tyrant's bondaged slave they knew.
" Let me these Greeks, and their mad bark immerge
" In the swoln horrors of the foaming surge!'
" My sons, its pledges, nought affect my mind.
" Let me repress the vaunts of vain mankind,
" While yet the vessel, near Thessalia's strand,
" Remains unknown to any other land."
He spake, and thro' the hollow-echoing caves,
The winds roar, restless, and demand the waves.
To thrust the portal Æolus descends;
A whirlwind's force the bulging portal bends.
Joyful each Thracian steed from prison springs,
Swift Zephyr, and, with night resembling wings,

---

Qualis eram, nondum vinclis et carcere clausus!
Hinc animi, structæque viris fiducia puppis,
Quod Borean sub rege vident. Da mergere Grajos,
Insanamque ratem; nil me mea pignora tangunt,
Tantum hominum compesce minas, dum litora juxta
Thessala, nec dum aliæ viderunt carbasa terræ.
Dixerat. At cuncti fremere intus et æquora venti
Poscere. Tum valido contortam turbine portam
Impulit Hippotades: fundunt se carcere læti
Thraces equi: Zephyrusque, et nocti concolor alas

Notus, whose race their cloudy horrors spread,
Eurus, shower-dank his hair, his horrid head
Defiled with yellow sand, the tempest led.
Unanimous they bear, with deepening roar,
The hoarse-toned billows 'gainst the sounding shore;
Unanimous, with furious gusts, they rise,
And roll the storm along the fiery skies;
The fiery skies rush down, in thunder hurl'd,
And the black vault of night o'erwhelms the world.
The oars, wave-beaten, tremble in each hold,
The vessel reels, in whirling eddies roll'd,
Sideways she drives, loud billows o'er her cast,
The loose sail, playing round the tottering mast,
Scatters in fragments on the sweeping blast.
How all the Minyæ shuddered with amaze,
As the black ether gleamed in horrid rays,

---

Nimborum cum prole Notus; crinemque procellis
Hispidus, et multâ flavus caput Eurus harenâ,
Induxere hiemem: raucoque ad litora tractu
Unanimi freta curva ferunt: nec sola tridentis
Regna movent: vasto pariter ruit igneus æther
Cum tonitru, piceoque premit nox omnia cœlo.
Excussi manibus remi; conversaque frontem
Puppis in obliquum resonos latere accipit ictus:
Vela super tremulum subitus volitantia malum
Turbo rapit. Qui tum Minyis trepidantibus horror!
Cum picei fulsere poli, pavidamque coruscæ

And the pale stars their glimmering light concealed;
And, with dread shock, the shuddering vessel heel'd,
Sinking the sail-yard, and the prostrate lee,
Deep in the terrors of the yawning sea!
Nor this storm with loosened blasts they know,
But think that thus mid-oceans ever flow,
And, mournful, murmur; "Hence our fathers fear
"Rashly o'er interdicted waves to steer!
"Scarce hath our vessel parted from the shore,
"How ÆGAN rises with terrific roar:
"Clash CYANEÆ's rocks amid these waves?
"What sea more dreadful for such wretches raves?
"Expect not, Earth, the Ocean's watry reign;---
"Quit, fearful quit, the inviolable main."
Such words they oft repeat, with faultering breath,
And weep their doom to such a sluggish death.

---

Ante ratem cecidere faces, antennaque lævo
Prona dehiscentem cornu cum sustulit undam!
Non hiemem, missosque putant consurgere ventos
Ignari, sed tale fretum: tum murmure mæsto:
Hoc erat, inlicitas temerare rudentibus undas
Quod nostri timuere patres! vix litore puppim
Solvimus; en quanto fremitu se sustulit ÆGAN!
Hoccine CYANEÆ concurrunt æquore cautes?
Tristius an miseris superest mare? linquite, terræ,
Spem pelagi, sacrosque iterum seponite fluctus.
Hæc iterant; segni flentes occumbere leto.

The great ALCIDES cast his anxious sight
On his vain darts, and unavailing might.
Some, trembling, mingle parting words,---embrace,---
Pour streams of sorrow o'er each friendly face:
For as they wretched gaze, the vessel's side
Disjointed yawns, and sucks the briny tide.
Now here, now there the blasts of EURUS wrest
The quivering prow; now from the impellent WEST
Black NOTUS, roaring, rends the shuddering prize,
While wide around the maddening surges rise.

STRAIGHT from the deep, with triple headed spear,
And brow cerulean, NEPTUNE deigned appear:
"'Twas yonder vessel" he aloud exclaimed,
"That PALLAS and my mighty SISTER named;
"Soothing my breast with supplicative shower,
"And won from all the dangers of my power!

---

Magnanimus spectat pharetras et inutile robur
AMPHITRIONIADES: miscent suprema paventes
Verba alii, junguntque manus, atque ora fatigant:
Aspectu tota in misero cum protinus alnus
Solvitur, et vasto puppis mare sorbet hiatu.
Illam huc atque illuc nunc torquens verberat EURUS,
Nunc stridens ZEPHYRIS aufert NOTUS; undique fervent
Æquora. Cum subitus trifida NEPTUNUS in hasta
Cæruleum fundo caput extulit. Hanc mihi PALLAS,
Et SOROR hanc, inquit, mulcens mea pectora fletu

" Let PHARIANS hence,---let TYRIANS hence believe,
" In licenced safety we their prows receive;
" So shall rent sails on southern tempests fly,
" And our waves groan, replete with those who die.
" Not my ORION, nor, with threatening glow,
" Shall TAURUS, with his PLEIADES, bestow
" New forms to death;---by thee, O ARGO, led,
" Wider amid the wretched nations spread
" Destructive fates!---nor justly shalt thou share,
" O TYPHIS, any parents' votive prayer,
" When for the good they ask ELYSIAN rest,
" Among the peaceful MANES of the blest."
The SIRE of OCEAN, as he speaks, restores
Peace to the deep, and to the enchafing shores;
And every stormy southern blast dispels:
Whom, as they hurry towards the ÆOLIAN cells,

---

Abstulerint: veniant PHARIÆ TYRIEQUE carinæ,
Permissumque putent: quoties mox rapta videbo
Vela NOTIS, plenasque malis clamoribus undas!
Non meus ORION, aut sævus PLIADE TAURUS
Mortis caussa novæ: miseris tu gentibus, ARGO,
Fata paras: nec jam merito tibi, TYPHI, quietum
Ulla parens volet ELYSIUM MANESQUE piorum.
Hæc ait, et pontum pater ac turbata reponit
Litora, depellitque NOTOS: quos cærulus HORROR

Cerulean HORROR, wrapt in misty shrouds,
Dark, heavy, MOISTURE, 'mid impending clouds,
And, in loose deluge, deep descending RAIN,
Attend, submissive, o'er the encurving main.
Day shines released, with wide diffusive glow,
And Heaven upbends the bright etherial bow;
Thro' the calm air the fleecy vapours glide,
And float, returning, o'er each mountain's side.
On the smooth waters, now, the BARK appears,
Which THETIS, and the friendly NEREUS rears
From the vast gulf, from Ocean's lowest sands,
And aid it onward with their mighty hands.
THEN, o'er his shoulders thrown the sacred stole,
The Leader took the vast ÆSONIAN bowl:
'Twas by SALMONEUS offered to requite
The present, and the hospitable rite,

---

Et madido gravis UNDA sinu, longèque secutus
IMBER, ad ÆOLIÆ tendunt simul æquora portæ.
Emicuit reserata dies; cœlumque resolvit
Arcus; et in summos redierunt nubila montes.
Jam placidis ratis exstat aquis, quam gurgite ab imo
Et THETIS, et magnis NEREUS socer erigit ulnis.
Ergo humeros ductor sacro velatur amictu,
ÆSONIAMQUE capit pateram: quam munere gaudens

When he, delighted with a quiver's store,
Repayed light arrows with resplendent ore.
Not frantic, then, along a rattling beam,
Was JOVE's dread thunder his infuriate dream,
Nor did he like the deity pretend
On RHODOPE or ATHOS to descend,
While thro' sad PISA's crackling woods he wields
Destructive flame, and fires the ELEAN fields.
JASON, from this bright vase, on ocean poured
A gentle stream, and, in these words, adored:
" Ye Gods, who rule the storms and roaring main,
" With power approaching heaven's almighty reign;
" And thou, O FATHER, to whose fortune fell,
" Waves, and the gods biformed, that in them dwell,
" Was this but Ocean's night?---or, on its poles,
" Sustaining heaven's eternal labour, rolls

---

Liquerat hospitio, pharetrasque rependerat auro
SALMONEUS: nondum ille furens; cum fingeret alti
Quadrifida trabe tela JOVIS, contraque ruentem
Aut ATHON, aut RHODOPEN; mœstæ nemora ardua PISÆ
Æmulus et miseros ipse ureret ELIDIS agros.
Hâc pelago libat latices, et talibus infit:
Di, quibus undarum tempestatisque sonoræ
Imperium et magno penitus par regia cœlo:
Tuque, fretum divosque pater sortite biformes:
Seu casus nox ista fuit; seu volvitur axis,
Ut superûm sic staret opus; tollique vicissim

" The axis of the world? while billows claim
" Their turn to rise upon the ethereal frame?
" Or as our bark, a sight unknown, appeared,
" And men, and arms, and sudden standards reared,
" Arose in you this rage?---Let this suffice:
" Henceforth, O, deign regard our enterprize,
" With godhead more propitious!---spare, O spare
" These mighty lives entrusted to my care;---
" Let me to earth their willing feet restore,
" To the loved threshold of each parent's door!
" Unnumbered honours, then, in every place,
" With high-piled offerings, shall thy altars grace:
" Thou shalt thyself, O SIRE, tremendous stand,
" Waves, wheels, and steeds, beneath thy dread command;
" Fierce TRITONS holding each impendent rein.
" Thee, thus majestic, shall our towns contain!"

---

Pontus habet; seu te subitæ nova puppis imago
Armorumque hominumque truces consurgere in iras
Inpulit: hæc luerim satis; et tua numina, rector,
Jam fuerint meliora mihi. Da reddere terris
Has animas, patriæque amplecti limine portæ.
Tum quocumque loco meritas tibi plurimas aras
Pascet honos, ubicumque rotis horrendus equisve
Stas, pater, atque ingens utrimque fluentia TRITON
Frena tenet; tantus nostras condêre per urbes.

He spake: the men, with solemn shout arose,
And raised their hands, attestive of their vows.
'Tis thus when SIRIUS, with destructive beams,
O'er parching harvests and o'er gasping teams,
Oppressive glows; (the vengeance of the skies,
Beneath whose rage CALABRIA groaning lies,)
'Mid ancient groves the trembling shepherds meet,
And prayers, dictated by their priest, repeat.

THE MINYÆ, straight, each gentle breeze perceive,
In soft descent their airy mansions leave;
The hollow vessel feels the favouring gale;
Flies o'er its rapid course with swelling sail,
Furrows the waves, that, foaming in its way,
Break 'gainst its trident prow in glittering spray.
TIPHYS directs the helm, the youthful bands,
In still obedience, sit as he commands.

---

Dixerat hæc: oritur clamor, dextræque sequentum
Verba ducis. Sic cum stabulis et messibus ingens
Ira deûm, et CALABRI populator SIRIUS arvi
Incubuit; coit agrestum manus inscia priscum
In nemus, et miseris dictat pia vota sacerdos.
Ecce autem molli zephyros descendere labsu
Adspiciunt; volat immissis cava pinus habenis,
Infiditque salum, et spumas vomit ære tridenti:
TIPHYS agit, tacitique sedent ad jussa ministri,

So round the throne of JOVE, in awe supine,
Waiting the mandate of the nod divine,
Lie winds, and swelling showers, and thickening snow,
Thunder, and flame, and streams ere yet they flow.
THEN sudden fears assail the anxious chief:
And his soul throbs with presages of grief:
Self-blamed that young ACASTUS he'd beguiled,
And wounded thus the monarch in his child;
That all his friends exposed to death he'd left,
His sire suspected, and of aid bereft:
Behind himself while distant safety spreads,
Vengeance enraged might burst upon their heads.
Nor vain his fears,---he feels the approaching fate,
While PELIAS maddens with infuriate hate.
From lofty rocks his eyes the vessel seek,
Nor knows he where his glowing ire to wreak:

---

690 Qualiter ad summi solium Jovis omnia circum
Prona parata deo, ventique, imbresque, nivesque,
Fulguraque et tonitrus, et adhuc in fontibus amnes.
At subitus curâque ducem metus acrior omni,
Mensque mali præsaga quatit: quod regis adortus
695 Progeniem, raptoque dolis crudelis ACASTO,
Cetera nuda neci, medioque in crimine patrem
Liquerit, ac nullis inopem vallaverit armis,
Ipse procul nunc tuta tenens: ruat omnis in illos
Quippe furor. Nec vana pavet, trepidatque futuris.
700 Sævit atrox PELIAS, inimica vertice ab alto
Vela videt: nec quâ se ardens effundere possit.

Nor his late purpose, nor his kingdoms please;
His powerless armies shout along the seas:
And brightening waves their arms and fires reflect,
While ocean's watery bars their prize protect.
Thus when swift DÆDALUS, from CRETA's shore,
While shorter wings his loved companion bore,
Flew o'er the extensive domes,---a new formed cloud,
In vain the troops of MINOS shout aloud,
Wearying their vacant gaze, his flight enquire,
Then to their walls, with quivers full, retire.

Now thro' each chamber, with distracted thought,
The tortured king for his ACASTUS sought:
Prostrate along the moistened ground he lay,
Where the youth's absent feet had marked the way:
He kissed each mark, with sad-remindful care,
And swept each footstep with his hoary hair.

---

Nil animi, nil regna juvant: fremit objice ponti
Clausa cohors, telisque salum facibusque coruscat.
Haud secus, ærisonâ volucer cum DÆDALUS ora
Prosiluit, juxtaque comes brevioribus alis;
Nube novâ linquente domos, MINÖIA frustra
Infremuit manus, et visu lassatur inani
Omnis eques, plenisque redit GORTYNA pharetris.
Quin etiam in thalamis, primoque in limine ACASTI
Fusus humi, juvenis gressus et inania signa
Ore premit, sparsisque legens vestigia canis,

" My child" he cried " e'en now, amid thy fears,
" Perhaps thy parent's mournful form appears ;---
" Perhaps thy father's tears, thy father's sighs,
" E'en now, within thy troubled bosom, rise.
" Now, by thy startled soul the treachery found,
" And Death confessed in all its forms around !
" Thee whither shall I follow ?---where deplore ?
" He seeks not PONTUS, nor the SCYTHIAN shore !
" But now on thee, by praise deceitful won,---
" On thee, (the wretch !)---on thee, my darling son,
" Now vents the barbarous dictates of his rage,---
" On thee, the hope, the anguish of my age !
" Could lofty ships 'mid roaring waves prevail,
" What band of youths, what wide extended sail
" Had I assigned !---O house devoid of joy !
" PENATES ! faithless guardians of my boy !"

---

Te quoque jam mœsti forsan genitoris imago
Nate, ait, et luctûs subeunt suspiria nostri.
Jamque dolos, circumque trucis discrimina leti
Mille vides:---quâ te infelix, quibus insequar oris ?
Non SCYTHICAS ferus ille domos, nec ad ostia PONTI
Tendit iter; falsæ sed captum laudis amore
Te, puer, in nostræ durus tormenta senectæ
Nunc lacerat. Celsis an si freta puppibus essent
Pervia non ultro juvenes classemque dedissem ?
O domus, O freti nequicquam prole PENATES !

Still as he spake, all terrible in ire,
His threatening eyes dart forth infuriate fire;
"Plunderer" he cried "wounds here for thee remain:
"Let tears be thine,---tears for a parent slain."
He rushes forth,---then unresolved returns:---
His mind with every varied vengeance burns.
Thus when THYONEUS, fired with impious scorns,
Bore down the THRACIANS with impulsive horns,
While dismal cries thro' wretched HÆMUS poured,
And RHODOPE, thro' all its forests, roared,
Such seemed LYCURGUS, whom with fainting dread,
Thro' the long porch his wife and children fled.

AND NOW ALCIMEDE, with anxious thought,
For PLUTO, and the STYGIAN MANES, brought
Dire offerings; from the summoned shades to learn
Ought certain of her son, her fond concern.

---

Dixit, et extemplo furiis iràque minaci
Terribilis; Sunt hic etiam tua vulnera, prædo;
Sunt lacrimæ, carusque parens. Simul ædibus altis
Itque reditque fremens, rerumque asperrima versat.
BISTONAS ad meritos cum cornua sæva THYONEUS
Torsit, et infelix jam mille furoribus HÆMUS,
Jam RHODOPES memora alta gemunt, talem incita longis
Porticibus conjuxque fugit natique LYCURGUM.
TARTAREO tum sacra JOVI, STYGIISQUE ferebat
MANIBUS ALCIMEDE, tanto super anxia nato;
Si quid ab excitis melius prænosceret umbris.

And, led by her, the yielding Æson came;
The same his care,---his restless fears the same.
Now each wide trench is filled with sacred blood:
For opening Phlegethon the horrid flood
Steams stagnate: and with shrill, tumultuous, cries
An aged Thessalian sorceress bids arise
Their ancestors, a pale and lifeless crowd;
And calls the god of Atlas' race aloud!
Already Cretheus' shadowy form was seen:
At the strong verse he rose with solemn mein:
On his sad children fixed his fearful gaze,
And thus the draughts of hallowed gore repays.
" Dismiss your fears; along the seas he flies,---
" All Æa shakes with frequent prodigies:
" Thicken at his approach the signs of heaven,
" And Colchos faints at each response that's given.

---

Ipsum etiam, curisque parem, talesque prementem
Corde metus ducit, facilem tamen, Æsona conjux.
In scrobibus cruor, et largus Phlegethontis operti
Stagnat honos, sævoque vocat grandæva tumultu
Thessalis exanimes atavos, magnæque Nepotem
Pleiones. Et jam tenues ad carmina vultus
Extulerat, mœtosque tuens natumque nurumque,
Talia libato pandebat sanguine Cretheus:
Mitte metus, volat ille mari: quantumque propinquat,
Jam magis atque magis variis stupet Æa deorum
Prodigiis, quatiuntque truces oracula Colchos.

" He enters 'mid the accomplishment of fate!
" What horror, as he moves, pervades the state!
" Then here returns triumphant thro' his toils;
" Superb with SCYTHIAN dames, and SCYTHIAN spoils!
" O that I then might burst the involving mould,
" And all the glories I foretel behold!
" But ah! for thee the Monarch's restless ire
" Seeks death fraternal,---burns with impious fire!
" Then free thy soul!---escape this servile frame!
" Fly;---thou art mine!---thee the blest spirits claim;
" And hovering, anxious, round his secret cell,
" Our parent ÆOLUS summons thee to dwell
" In sacred groves, where silent shadows stray!
" Haste then, my Son, the awful call obey."

MEANTIME throughout the mournful mansion spread
The attendants' screams replete with utter-dread:

---

Heu quibus ingreditur fatis! qui gentibus horror
Pergit! mox SCYTHIÆ spoliis uuribusque superbus
Adveniet: cuperem ipse graves tum rumpere terras.
Sed tibi triste nefas, fraternaque turbidus arma
Rex parat, et sævos irarum concipit ignes.
Quin rapis hanc animam, et famulos citus effugis artus?
I: meus es, jam tu in lucos pia turba silentum,
Secretisque ciet volitans pater ÆOLUS antris.
Horruit interea famulûm clamore supremo
Mœsta domus; regemque fragor per mœnia differt

The fearful clamour speaks the monarch near;
That round the walls his numerous troops appear;
That he already to their daring hands
Assigns the purpose of his dire commands.
The frightened priestess rent her hallowed hood,
O'erturned the altars, and the blazing wood,
While aged Æson, startled at the sound,
Gazed for the cause, with fearful sight, around.
Then, as a lion, whom a band of foes
With blending spears, and straightening ranks, enclose,
Pants quick, his breath in shorter roarings draws,
Quiver his eyeballs, and contract his jaws;
So cares invest the aged warrior's mind;
To seize the edgeless steel he first designed,
And with his youthful glory arm his years;
Or rouse the changeful people, and the peers.

---

Mille ciere manus, et jam dare jussa vocatis.
Flagrantes aras, vestemque, nemusque sacerdos
Præcipitat, subitisque circumspicit Æson,
Quid moveat. Quam multa leo cunctatus in arta
Mole virum, rictuque genas et lumina pressit;
Sic curæ subiere ducem, ferrumne capessat
Inbelle, atque ævi senior gestamina primi:
An patres regnique acuat mutabile vulgus.

Then, her fond arms extended, to his breast
His consort clung, and thus her soul exprest:
" O still, whatever woes on thee await,
" Receive me the companion of thy fate!
" I will not drag out life,---not e'en to see
" My mighty offspring, if bereft of thee.
" Enough submission to the gods I've shewn!---
" Beheld I not resigned, repressed each groan,
" His first of vessels o'er the deep depart,
" Stifling such sorrow in my bursting heart?"
She spake in tears; sighs mingled in her breath;
While Æson, silent, pondered deep on death:
Resolved what path the impending threats to fly,
And how with honour he might dare to die:
His son, his well fought wars, the Æolian race,
Demand a death untainted with disgrace.

---

Contra effusa manus, hærensque in pectore conjux:
Me quoque, ait, casus, comitem, quicumque propinquat,
Accipies: nec fata traham, natumque videbo
Te sine. Sat cœli patiens, cum prima per altum
Vela dedit, potui quæ tantum ferre dolorem.
Talia per lacrimas. Et jam circumspicit Æson,
Præveniat quo fine minas, quo fata capessat
Digna satis: magnos obitus natumque domumque
Et genus Æolium, pugnataque poscere bella.

He, too, to shew his younger son desires
How from the world a hero's soul retires;
To teach him glorious deeds, and virtuous pride,
And vengeance, mindful how his father died!

The rites renewed, a bull, the victim stood,
Whose sallow sides were foul with clotted blood:
O'er him its night of shade a cypress spread,
And black yew-garlands crowned his sickening head:
Cerulean bands his horns impatient bound;
He beat with eager hoof the hateful ground;
Low'd faintly; trembled with averted eyes,
As thro' the earth the awful shadows rise.
This the Thessalian long reserved to grace
(Such the dire custom of the wretched race)
Some rite terrific when he might atone,
With sacrifice select, the infernal throne.

---

Est etiam ante oculos ævi rudis altera proles,
Ingentes animos et fortia discere facta
Quem velit, atque olim leti meminisse paterni.
Ergo sacra novat: veteris sub nocte cupressi
Sordidus, et multâ pallens ferrugine taurus
Stabat adhuc: cui cæruleæ per cornua vittæ,
Et taxi frons hirta comis: ipse æger, anhelans,
Impatiensque loci, visâque exterritus umbrâ.
Hunc sibi præcipuum, gentis de more nefandæ,
Thessalis in seros Ditis servaverat usus.

He now with awe the triple QUEEN adores,
And, by the last expiring flame, implores
The STYGIAN MANSIONS, while his lips rehearse,
Backward, the stanzas of the prayer-fraught verse;
Else the dark boatman leaves the shadowy train;
Who all 'mid ORCUS' foul defiles remain.
As on the sordid bull he turned his sight,
Reserved thus aptly for the horrid rite,
Fixed upon death, the destined horns he prest,
And poured these last emotions from his breast.
" O ye, who from high JOVE received your reign,
" And life's long journey not performed in vain!
" Names, both in counsel and in war my pride,---
" Names, which your glorious sons have sanctified!
" Thou chief, O Parent, summoned to arise
" Amid these shades, to view my obsequies,

---

Tergeminam tum placat heram, STYGIASQUE supremo
Obsecrat igne domos, jam jam exorabile retro
Carmen agens: neque enim ante leves niger avehit umbras
Portitor, et cunctæ primis stant faucibus ORCI.
Illum ubi terrifici superesse in tempore sæcli
Conspexit, statuit leto, supremaque fatur,
Ipse manu tangens damnati cornua tauri:
Vos, quibus imperium JOVIS, et non segne peractum
Lucis iter, mihi conciliis, mihi cognita bellis
Nomina, magnorum famâ sacrata nepotum:
Tuque excite parens umbris, ut nostra videres

" And feel forgotten throbs of mortal woe,
" Conduct me to your placid vales below!
" And may this victim, which my path precedes,
" Gain me reception in your sacred meads!
" VIRGIN, whose eyes o'er all things, equal, move,
" Who point'st the guilty to almighty JOVE:
" AVENGING GODDESSES!---eternal TRUTH!
" Dire TORMENT, endless, without sense of ruth,
" Great ancient mother of the FURIES come,
" And fill the tyrant's woe-deserving dome!
" Within it all your torturing torches shake,
" 'Till his swolen heart with conscious terror break.
" Let him not think that ships, by him begun,
" Bear miseries only for my mighty son,
" Let fleets with standards of the PONTIC hosts,
" And kings, enraged at their attempted coasts,

---

Funera, et oblitos superûm paterere dolores;
Da placidæ mihi sedis iter; meque hostia vestris
Conciliet præmissa locis. Tu nuntia sontum
VIRGO JOVI, terras occulis quæ prospicis æquis;
ULTRICESQUE DEÆ, FASQUE, et grandæva FURORUM
PŒNA parens, meritis regis succedite tectis,
Et sævas inferte faces: sacer effera raptet
Corda Pavor. Nec sola mei gravia adfore nati
Arma ratemque putet: classesque, et PONTICA signa,
Atque indignatos temerato litore reges

" Impel his troubled soul in base alarms,
" To watch the ocean with perpetual arms.
" Let tedious death each wished escape deny;
" Let all my curses reach him ere he die!
" O, let him, pale, the heroes safe behold,
" Their course wide-beaming with refulgent gold;---
" Then thro' the earth, confest, my shade shall stand,
" And point their trophies with insulting hand.
" Then,---not till then,---if hid in hell ye know
" An unattempted death, an untaught woe,
" A shame unheard of,---O in that engage
" The expiring hour of his confiding age!
" O let him die not on the martial plain;
" Let my son's sword his abject heart disdain;---
" Let those he trusts,---let those esteemed most dear,
" His aged limbs, and feeble sinews tear:

---

Mente agitet; semperque metu decurrat ad undas,
Arma ciens. Mors sera viam tentataque claudat
Effugia, et nostras nequeat præcurrere diras:
Sed reduces jam jamque viros, auroque coruscum
Cernat iter: stabo insultans, et ovantia contra
Ora manusque feram. Tum, vobis si quod inausum
Areanumque nefas, et adhue incognito leti
Sors superest, date fallaci pudibunda senectæ
Exitia, indecoresque obitus: non Marte, nec armis,
Aut nati precor ille mei dignatus ut umquam
Ense cadat: quin fida manus, quin cara suorum

" Nor let them to the dark sepulcral stone,
" His corse consign: For pangs like these alone
" With expiation may my blood appease,
" And MAN, for all the miseries of the seas."

STRAIGHT at his side the ELDEST FURY stood,
And touched the cup that smoked with clouded blood;
While to their lips each eager parent bore,
And drew, with greedy draughts, the venomed gore.

CLAMOUR bursts forth, and, rapid, lo, within,
With clash of arms, and loud impetuous din,
Rush those who, bear the monarch's dread commands,
The obedient rapiers glittering in their hands.
These in mid-death the aged pair behold,
Whose sickening sight suffusive mists enfold:
While, in convulsive pangs, from either breast,
Streams the black poison o'er the heavy vest.

---

Diripiat laceretque senem; nec membra sepulcro
Contegat; hæc noster de rege piacula sanguis
Sumat, et heu cunctæ, quas misit in æquora, gentes.
Adstitit, et nigro fumantia pocula tabo
Contigit ipsa gravi FURIARUM maxima dextrâ.
Illi avide exceptum pateris hausere cruorem.
Fit fragor: irrumpunt sonitu, qui sæva ferebant
Imperia, et strictos jussis regalibus enses.
In mediâ jam morte senes, suffectaque leto
Lumina, et undanti revomentes veste cruorem

And thee, sweet child, in guilt, in life untried,
Gazing, all pallid, as thy parents died;
Thee, thee they seize, and, with relentless blades,
Dismiss thee to thy parents' hovering shades;
Just as pale Æson, shuddering from the sight,
Sunk, a remindful ghost, to realms of night.
Beneath our axis, parted from the skies,
The Sire Tartarian's awful roofs arise.
Would Jove the chain, that holds the globe, unloose,
And all things to their pristine mass reduce,
Unmoved these seats should stand, tho', fearful hurled,
In swift descent revolve the bounding world.
Deep Chaos there, with yawning throat, appears,
All-potent to devour the crumbling spheres.
Eternal there arise two lofty gates:
The one, with ever-open valves, awaits

---

Conspiciunt: primoque rudem sub limine rerum
Te, puer, et visâ pallentem morte parentum,
Diripiunt, adduntque tuis: procul horruit Æson
Excedens, memoremque tulit sub nubibus umbram.
Cardine sub nostro rebusque abscisa supernis
Tartarei sedet aula patris: non illa ruenti
Accessura polo, victam si solvere molem
Juppiter, et primæ velit omnia reddere massæ.
Ingenti jacet ore Chaos; quod pondere fessam
Materiem, labsumque queat consumere mundum.
Hîc geminæ æternum portæ: quarum altera, durâ

The crowds of nations, and their kings, who pour,
In shadowy tumult, thro' the dreadful door.
The other's vast, unyielding, wards to try,
Or press against it, is impiety:
Seldom, and then spontaneous, it expands;
If at its porch a mighty leader stands,
On whose firm breast appear the front-borne scars:
Who o'er plumed helmets, and triumphant cars,
Would patriot love, paternal duty place,
Eager to quell the miseries of our race;
Exalted truth his actuating fire,
Untouched by fear, untainted by desire:
Or when, in holy wreaths, and spotless vest,
A priest, revered, demands celestial rest.
These, as he waves his feet in gentle flight,
And shakes his torch, that sheds ethereal light,

---

Semper lege patens, populos regesque receptat;
Ast aliam tentare nefas, et tendere contra;
Rara et sponte patet; si quando pectore ductor
Vulnera nota gerens; galeis præfixa rotisque
Cui domus, aut studium mortales pellere curas,
Culta fides, longe metus atque ignota cupido:
Seu venit in vittis, castâque in veste sacerdos.
Quos omnes lenis plantis, et lampada quassans,

The god directs, who sprang from Atlas' race,
With beams emissive towards the destined place.
Then vales and meadows where the pious stray,
Where thro' the year extends the unsetting day,
Where summer's sun expands his cloudless beams,
And choirs with festive dance, and heavenly themes,
And dulcet voices, fill the fragrant air;
People that know no wish, retain no care,
They view rejoicing. Here, immediate, come,
Led by their parent to the eternal dome,
Æson with his Alcimede: he shews
Where the left gate displays its direful woes,
What punishment for Pelias' crimes remain;
And points the station of his future pain:

---

Progenies Atlantis agit: lucet via latè
Igne dei: donec silvas et amœna piorum
Deveniant, camposque, ubi sol, totumque per annum
Durat aprica dies, thiasique, chorique virorum,
Carminaque, et quorum populis jam nulla cupido.
Has pater in sedes æternaque mœnia natum
Induciteque nurum: tum, portâ quanta sinistrâ
Pœna, docet, maneat Pelian; quo limine, monstrat:

They hear, astonished, torture's shrieking din,
Gaze at the crowd that rush tumultuous in:---
Behold each place: with awful pleasure know
That generous virtue is revered below.

---

Mirantur tantos strepitus, turbamque ruentem,
Et loca, et infernos almæ virtutis honores.

*From an Antique.*

# NOTES,

*CRITICAL AND EXPLANATORY.*

## *TO THE READER.*

*Some of these notes are compiled from the collection of Burman; but among the vast body of comments, which he has presented to his readers, I have found very few, that might interest the taste, or satisfy the judgment: I have, therefore, frequently wished for other sources of critical information. However, as I would not depend on my memory, and did not possess either time, or books sufficient for any extensive references, I found myself obliged to make the best of very scanty materials. It was my intention to have confined myself wholly to critical remarks; but since the story of the poem is involved in mythology, I found it necessary to introduce much of the heathen fables, to the exclusion of many notes that might have possessed more general interest.*

*N. B. The verse and number refer to the translation, unless where the Latin is particularly mentioned.*

Ver. 2.—*Dared their first path.* The ARGO has by most authors been considered the first ship that ever sailed upon the ocean. Thus Catullus,

> Illa rudem cursu prima imbuit Amphitritem.
>
> 'Twas her bold planks, first buoyant on the main,
> Drank the rude waves of Amphitrite's reign.

But since vessels are described previous to this voyage, particularly with respect to the Lemnians, we may very well suppose (and the nature of all human undertakings supports the supposition) that many ships were in use before the ARGO, but that none, or those unheard of, hazarded a voyage of considerable length and danger.

Ver. 3.—*Prophetic Bark.* The ARGO has the epithet of πολύγλωσσον *(loquacious)* in Sophocles, and *loquax* in Claudian. See note on verse 465.

Ver. 5.—*Phasis.* The Phasis was a river of Colchis or Colchos, rising in the mountains of Armenia, it is now called *Faoz:* it falls into the east of the Euxine. Colchis more properly formed a part of Asiatic Sarmatia than of Scythia, which extended farther northward; but this distinction is seldom considered by the poets, and we find all the nations about the north and east of the Black Sea, designated by the appellation of Scythians.

Lat. V. 4.—*Flammifero tandem consedit Olympo.* It is manifest from this line that the poet intended to complete his design by the return of the Argonauts to Thessaly. Mount Olympus is now called *Lacha* by the Turks.

Ver 10.—*Cumæ's heaven-taught maid.* The Sibyl of Cymæa or Cumæ was the most celebrated of the inspired women known by the name of Sibyls: her prophetic utterance is thus described by Virgil.

> Talibus ex adyto dictis Cumæa Sibylla
> Horrendas canit ambages antroque remugit,
> Obscuris vera involvens: ea fræna furenti
> Concutit, et stimulos sub pectore vertit Apollo.
>
> Thus the Cumæan Sibyl from her cell,
> Howled in dire utterance, all confused and wild,
> Involving truth with darkness thro' her verse:
> For thus Apollo shook the impellent reins
> Urging her fury, and, with eager spur,
> Goaded her throbbing bosom.

The Sibylline verses, deposited in the Capitol, perished in the conflagration of that building in the time of Sylla: a collection of such verses as had been uttered by these prophetesses was then made throughout Greece, and there are now extant eight books of writings under that name; but they bear strong testimony of having been fabricated long since the birth of Christ. Some writers, however, seem to be determined to believe them to be authentic; and Mr. Cumberland ventures, in their favour, to differ from his learned grand-uncle, the illustrious Bentley. It is manifest from this passage, that Valerius Flaccus was one of those priests called *Quindecim Viri*, whose office it was to inspect

and interpret the Sibylline verses as wel as o prescrve them. Tarquin appointed only two persons of the highest family to this office, but in the year of Rome 388 their number was increased to ten, and some were allowed to be of Plebeian birth. Sylla first appointed fifteen.

Ver. 13.—*And Thou.* Dodwell, in his *Annales Quintilianei*, quotes the original of this invocation, and makes the following observations upon it. "We collect from this address to Vespasian "that he wrote the poem of the *Argonautica* during the reign of "Domitian. I confess that in this place he invokes Vespasian "himself; yet are those in an error who thence conclude that "the poem was written in the reign of Vespasian. He invokes "Vespasian as an *awful* and *consecrated* being; already placed in "such a situation as to be able to raise the poet above *mankind* "and the *cloudy earth*; certainly in *heaven*. How could he raise "Valerius from the earth, if he himself remained still upon the "earth? He says besides, that when Vespasian should pour "*light around the pole*, Domitian should consecrate *the rites of* "*gods to him*, and *temples* to the *Flavian Family*. It cannot be "concluded he does *not yet* pour forth such light. Certainly "when Valerius wrote these lines, Domitian, under the title of "Augustus, had erected the temple to the *Flavian Family*: but "following the custom of poets, he speaks prophetically of "things past, as if they were yet to come."

Burman explains this passage very differently: "The power "of the dative *tibi*, (he says) particularly expresses, that Titus, "under the auspices of his father (as his præfect in Judea) and "in his honour and glory, should institute the worship of the "gods, which the Jews were suspected of endeavouring to de-"stroy, wherever they could, and were believed by the Romans "and other nations to worship no divinity, whence by Florus "they are stiled the *impious nation*." He adds in another note; "*Genti* is here to be taken simply for the Judean nation: hence "the justness of the word *Delubra*; a name particularly given to "such consecrated buildings as were before unknown to the "Jews." And again, "*Genti* would be a harsh expression, if put "simply for the *Flavian Family*."

Among these commentators I feel myself incompetent to decide, and have nothing more to do than to preserve the *ambiguity* of the original sentence.

Ver. 14.—*Since Caledonia's waves.* By this passage we are undoubtedly to understand the unsuccessful expeditions of the Julian Emperors, and particularly that of Julius Cæsar, against Britain. The following expression of Florus, who wrote about fifty years after Flaccus, seems to be borrowed from this very passage, in describing the same event. "*Et ulterius isset, nisi* "*improbam classem naufragio castigasset oceanus.*" That, in the invasion of Britain, Cæsar was believed to have entirely failed and even to have suffered defeat, may be gathered from these lines of Lucan's:

> Oceanumque vocans incerti stagna profundi,
> Territa quæsitis ostendit terga Britannis.
> LUCAN, *Lib. II.* 571.
>
> The stagnant waters of a doubtful lake
> He calls the ocean; and, in fearful flight,
> Shews to the Britons, whom with boasts he sought,
> His soldiers hasty backs.

Ver. 21.—*Thy son (for well he can).* Domitian, afterwards so cruel a tyrant, distinguished himself in his youth by his love of learning, and particularly of poetry. Pliny, in one of his prefaces, has these words addressed to Domitian: "*Quanto tu* "*ore patris laudes tonas! quanto fratris armas! quantus in* "*poëtica es!*" "With what eloquence dost thou thunder the "praises of thy father! with what eloquence the victories of thy "brother! In poetry how illustrious art thou!" Quintilian, in the tenth book of his Institutes, says "The care of the world "diverted Germanicus Augustus (a title assumed by Domitian) "from the studies he had commenced; nor did it appear proper "to the gods that he should become the most eminent of all "poets. What can be more sublime, more learned, in a word "more exquisitely correct in all its parts, than those very works "to which while a youth, exempt from the cares of empire, he "devoted his mind. Who might celebrate wars more excellently "than he, who could so well conduct them? Whose invocation "have the goddesses, who preside over learning, so attentively "heard?" Heinsius tells us that his uncle Johannes Rutgersius was of opinion that the *Aratea* of Cæsar Germanicus, which is yet extant, was the production of Domitian Germanicus, and not of that Germanicus, the son of Drusus, to whom Ovid dedicates his Fasti. And adds, that he recollects having seen a very ancient copy of the *Aratea* at Paris, in which that poem was ascribed to

Domitian Cæsar. The opening of the *Aratea* certainly supports this opinion: the poet addresses his father in a manner more suitable to Vespasian (after the general pacification of the Roman empire) than either to Drusus or Tiberius who adopted Cæsar Germanicus. As a specimen of the Imperial poet's claim to those praises bestowed on him I shall here insert the commencement of the *Aratea;* which is far from being inelegant

Ab Jove principium magno deduxit Aratus
Carminis, at nobis genitor tu maximus autor
Te veneror, tibi sacra fero; doctique laboris
Primitias; probat ipse deûm rectorque satorque.
Quantum etenim possint anni certissima signa,
Quâ sol ardentem caurum rapidissimus ambit,
Diversasque secat metas gelidi capricorni.
Quæve aries et libra æquant divortia lucis;
Si non parte quies, te præside, puppibus æquor,
Cultorique daret terras, procul arva silerent:
Nunc vocat audaces in cœlum tollere vultus,
Sideraque et varios cœli cognoscere motus:
Navita quid caveat, quid vitet doctus arator,
Quando ratem ventis, aut credat semina terris,
Hæc ego dum lætis coeor prædicere Musis.
Pax tua tuque adsis nato, numenque secundes.

From mighty Jove begins Aratus' song;
But to thy name, O sire, my lays belong.
Thou my great author venerated be!
I bring these offerings,—consecrate to thee!
My studious toil's first-fruits, with filial love;
Such may the king and sire of heaven approve!
Although the year be marked with certain signs,
Whether swift Sol in ardent Cancer shines,
Or in dark Capricorn contracts his rays,
Or from bright Aries, and from Libra sways
The equal portions of the nights and days;
Yet had not Peace, beneath thy awful reign,
To ships bestowed the wide-expanded main,
To husbandmen bestowed the fruitful earth,
Silence, desponding 'mid pervasive dearth,
Would leave unsung the heavens: now to the skies
These bid us raise our bold, enquiring, eyes:
To know the stars, the wandering fires, the sun;
What the experienced mariner should shun,
What might the labouring husbandman misguide,
When to entrust the bark to winds or tide,
Or to the furrowed field the corn confide:
O, while these things, presumptuous, I recite,
And to the theme each smiling Muse invite,
Haste to thy son with sacred Peace, O Sire,
And second all the godhead may inspire.

Ver. 22.—*Idumæan plains.* Idumæa or Idume; a country to the south of Palestine, inhabited by the Edomites and Philistines. It's principal town was Gaza: it is here put for Judæa.

Ver. 24.—*falling Solyma.* Solyma and Solymæ were ancient names for Jerusalem. It was taken by Pompey, who on that account assumed the name of Hierosolymarius. Titus destroyed it on the eighth of September A. D. 70. It is his famous siege of it which is alluded to in the poem, when 110,000 persons are said to have perished, besides 9700 who were made prisoners and wantonly exposed to wild beasts, or sold for slaves. It was rebuilt by the emperor Ælius Adrianus and from his name called Ælia. The Turks call it Chutz.

Ver. 31.—*Less clear that radiant northern star.* Two constellations called *the bears*, shine in the northern regions of the heavens, the smaller of which is called Cynosura, because it bears some resemblance to the bent tail of a dog: the greater is named Helice from ἕλιξ a circumvolution. Burman quotes a passage from Manilius, who in common with almost all authors of antiquity assigns Helice as the guide of Grecian vessels, and Cynosura of the Tyrians; but as Manilius has almost literally translated Aratus, I shall give an English paraphrase of that passage of the Φαινομενα.

.....Δύω δε' μιν ἀμφὶς ἔχουσαι
Ἄρκτοι, ἅμα τροχόωσι. Τὴ δὴ καλέονται ἅμαξαι, &c.

This two enormous forms of bears surround,
Towards the fixed pole their shaggy backs are found,
(Some in these stars depict a labouring team,
To some a plough's more perfect shape they seem:)
Inverted, with terrific mein, they move,
By turns below the pole, by turns above:
Still towards each other's horrid loins is spread
The beamy radiance of each fearful head;
While upwards turned (incredible!) they roll,
Hurled by their shaggy shoulders round the pole.
To them by mighty Jove this grace was given,
From Crete he called them to his splendid heaven;
Remindful that within a fragrant cave,
Where mossy streams the sides of Ida lave,
Dictæan swains preserved him when a child,

And Saturn of his tender prey beguiled:
For a whole year remained the infant Jove,
Concealed and nourished in the Cretan grove.
Hence, for such care, their starry seats they claim,
This *Helice*, that *Cynosura* named:
In *Helice* the venturous Greeks confide,
O'er the wide waves her beams their vessels guide;
But *Cynosura* the *Phœnicians* gave
To plough with fearless keels the dangerous wave.
Amid the stars that earliest grace the night,
Fair *Helice* emits her friendly light,
While *Cynosura*, tho' with fainter rays,
Around the north her smaller orbit strays,
Her certain beams more skilful pilots mark,
And steer securely the *Sydonian* bark.

Ver. 40. *Latium shall then, &c.* Latium seems here to be put not only for all Italy, but for the whole Roman Empire. *Latium antiquum* comprehended no more than a small portion of territory between the Tiber and mount Circæum, a promontory now called *Circello*. *Latium novum* or *magnum* extended farther south, and comprehended many of the conquered Italian nations. Ovid derives the word from *Latere* to lie hid; because Saturn concealed himself in Italy, when expelled by Jupiter from Heaven.

Inde diu genti mansit *Saturnia* nomen:
Dicta quoque est *Latium* terra, latente Deo.
OVID. FAST. *Lib. I.* 237.

*Saturnia* long this nation's name remained,
Which *Latium*, from the hidden god, retained.

Ver. 41.—*From his first years the reign of Pelias, &c. Pelias* was the son of Neptune by *Tyro* the daughter of *Salmoneus*. Apollodorus relates that Tyro was enamoured of the deity of the river Enipeus, in whose figure Neptune enjoyed her. Her offspring were twins, whom she brought forth privately, and exposed in a place where some herdsmen passing on horseback, the face of one of the infants was crushed and became livid; hence the name of Pelias was given him, from the Doric word πελία, while the other was called Neleus. *Cretheus* having built the city of *Iolcos* married his neice *Tyro*, the daughter of *Salmoneus* and the mother of Pelias: by her he had *Æson*, *Amythaon* and *Pheres*. *Jason* was the son of Æson and Alcimede (or, according to Apollodorus, of Polymede, the daughter of Autolicus). *Pelias*, by the machinations of his mother *Tyro*, became possessed of the

throne of Cretheus at Iolchos, at a very early age, to the exclusion of Æson, the just inheritor, as the real son of Cretheus. Ever uneasy in the possession of a sceptre which belonged to another, he endeavoured to keep Jason, the enterprizing son of Æson, at a distance from his court, and wearied the oracles with his enquiries into futurity. He was warned by the priestess of Apollo to beware of the man who wore but one shoe. It happened soon after that Juno to avoid the wrath of Jupiter, for her concern in the conspiracy of the giants, was endeavouring, in the form of an ancient matron, to pass the river Enipeus (or Anaurus) which had overflown its banks. Nobody would assist her except Jason, who conveyed her across the stream. In so doing he lost one of his shoes in the muddy bank of the river, and appeared at the sacrifice which Pelias was offering to Neptune with one foot bare. The consequences of his being seen by the monarch in a state so conformable to the admonition of the oracle, were the voyage to Colchos, and its occurrences: a measure devized by the superstitious usurper for the destruction of his nephew. Apollonius opens his poem with a particular account of this prediction and the incident attached to it.

> Th' obscure prediction waked his jealous hate,
> With doubtful warnings of untimely fate.
> " A youth unshod amid the crowd appears,
> " Cause of thy ruin, subject of thy fears."——
> Object of terror, accident supplied,
> To point suspicions that had wandered wide.
> The hallowed banquet was to Neptune given,
> And all the immortal habitants of heaven,
> Save one:—With bold contempt, the wife of Jove
> Selected seemed, the irreverent slight to prove.
> To Juno, Goddess of Pelasgic ground,
> Nor vows are paid, nor pealing hymns resound
> To join the festive rites, with eager haste,
> As youthful Jason o'er Anaurus past,
> His sandal swallowed by the impetuous flood,
> Unshod before the king, the stripling stood. &c. &c.
>
> PRESTON'S *Transl. B. I.* 8.

Ver. 42.—*Hæmonia.* A country of Greece afterwards called THESSALY.

Ver. 55.—*Æson's great son.* Jason: see note on verse 41. It will be admitted that *Valerius* introduces his hero with much more dignity than *Apollonius* does. The discourse of Pelias and

the anxiety of *Jason* which immediately follow, give that dramatic animation to the commencement of the poem which has been so much admired in the first book of the Iliad.

Ver. 71.—*How Phrixus of our own Cretheean race.* "The fable here touched upon is the following. *Athamas* the son of *Æolus*, brother of *Cretheus*, and uncle of *Æson* and *Pelias*, had by his wife *Nephele*, two children, *Phrixus* and *Helle*; but *Nephele* being changed into a cloud, he afterwards married *Ino* the daughter of *Cadmus*. She, as step-mother, detesting the former children of her husband, persuaded the *Æolian* women to parch the corn before it was committed to the earth. The ground being thus sown with grain, in which the vegetable principle was destroyed, remained unfruitful, and a grievous famine ensued. On this account messengers were sent to the oracle of *Apollo*, who, being corrupted by the gifts of *Ino*, reported that the sacred response devoted both *Phrixus* and *Helle* to be sacrificed. *Athamas* long resisted this dreadful decree, but being compelled by the wants of his people, he gave up his children to be slaughtered before the altar. Then *Nephele*, their mother, encircling them in her cloud, commanded them to escape, and gave them a ram, the fleece of which was gold, by which they were carried across the sea. But *Helle*, not sitting carefully on the ram, fell into the waves and gave her name to the *Hellespont*, or *Sea of Helle*. *Phrixus* however was carried to *Colchos*, where he sacrificed the ram in the temple of Mars, which, according to *Diodorus Siculus*, he did in compliance with the admonition of the oracle."

*E notis Ludov. Carrionis.*

Ver. 73.—*Where fierce Æetes reigns.* *Sol* (or the Sun) is said to have had by the nymph *Perse*, three children: *Perses*, *Circe*, and *Æetes*. *Perses* reigned in *Taurica* (now called little *Tartary*) and *Æetes* in *Colchos* (now called *Mingrelia*). *Circe* was married to a king of Sarmatia, whom having destroyed by poisonous drugs, she fled to Italy, to the promontory and mountain since named *Circæus*, and now called *Cape Cercello*. Hyginus relates that *Æetes* at first received *Phrixus* with kindness and gave him to wife *Chalciope* his daughter: but being terrified by the responses of many oracular sacrifices, which unanimously declared that he must beware of a stranger descended from *Æolus*, he put Phrixus to death. The sons of Phrixus were *Argus*, *Phrontis*, *Melas*, and *Cytisorus*.

Ver. 100.—*Cyanean shores.* These were two rocks near the entrance of the Black Sea, otherwise called the *Symplegades.* They are said by the poets to clash against each other, and to be in continual motion. Probably the general appearance of two rocks near each other, which when seen in different points of view, from a vessel in motion, would seem to meet or retire from each other may have given rise to this fable. And it is not impossible that shoals of ice may have been driven down the northern rivers into the Black Sea. They are thus described in the *Medea* of Seneca.

> .....Cum duo montes,
> Claustra profundi, hinc atque illinc
> Subito impulsu, velut æthereo
> Gemerent sonitu; spargeret astra
> Nubesque ipsas mare deprensum.
> Palluit audax Tiphys, et omnes
> Labente manu misit habenas:
> Orpheus tacuit torpente lyra;
> Ipsaque vocem perdidit Argo.

> When Ocean's gates, two mighty rocks,
> Clashing in loud terrific shocks;
> And o'er the roaring billows driven,
> Were heard like sounds that shake the heaven;
> The waves compressed in foam arise,
> Sprinkling the clouds and starry skies.
> Tiphys, the daring Tiphys, pale
> Forsook the rudder, loosed the sail:
> Dumb Orpheus struck a faultering lute,
> And Argo, tongued by fate, was mute.

Lat. Ver. 67. *Nunc aerii plantaria vellet.* This passage is closely imitated from Ovid. Tristia III. El. 8.

> Nunc ego Triptolemi cuperem conscendere currus,
> Misit in ignotam qui rude semen humum:
> Nunc ego Medeæ vellem frenare dracones,
> Quos habuit fugiens arce, Corinthe, tuâ:
> Nunc ego jactandas optarem sumere pennas,
> Sive tuas, Perseu; Dædale, sive tuas:
> Ut tenerâ nostris cedente volatibus aurâ
> Adspicerem patriæ dulce repentè solum:
> Desertæ domûs vultum, memoresque sodales,
> Caraque præcipuè conjugis ora mihi.

> O that I might his chariot now obtain,
> Who the first corn in unknown furrows shed:
> O that I might Medea's dragons rein,
> With which, O Corinth, o'er thy towers she fled:

O that I might those boasted pinions wear,
Which, Perseus, thee,—thee Dædalus, could raise;
Swift would I tread the softly-yielding air,
And on my country, my loved country gaze!
View, fondly view, my long-deserted door,
View my dear friends, who now my loss deplore,
And thee, O spouse beloved, behold once more!

Ovid had made use of nearly the same lines before in the *Amor. III.* 12. but there the application was not so pathetically beautiful. Indeed, in writing these, he seems to have had his former composition strongly in his mind, and the contrast of his situation has given a strength to this Elegy, superior to almost any other part of the Tristia.

*Perseus* was the son of *Jupiter* and *Danaë*. *Mercury* gave him a sword, and wings to wear on his feet; and *Minerva* gave him the *Ægis* or brazen shield, on which he fixed the head of *Medusa*. He delivered *Andromeda* from the sea-monster sent to devour her.

*Ceres* bestowed the gift of immortality on *Triptolemus* the eldest son of *Celeus*, king of the Eleusinians. Having prepared a chariot for him, drawn by flying dragons, she gave him the seed of wheaten corn, with which in his aërial progress, he might sow the whole earth.

Ver. 123.—*The armour clashing maid.* Minerva, otherwise called Pallas.

Lat. Ver. 77.—*Gloria: te viridem, &c.* This beautiful and animated passage is one of those which raise Valerius Flaccus to the highest rank as an original poet: for this he is unindebted to any of his predecessors, while Statius hath closely imitated it in his Thebais, and Silius Italicus says of Glory "*longo revirescit in ævo.* No author ever produced a more elegant figure, a more lovely prosopopeia: it is just as prominent as such an ideal character ought to be, and possesses all the life of nature without the confused form, which has been too justly objected against allegorical figures in general; and from which neither the *Fama* of *Virgil*, nor the *Somnus* of *Ovid* are entirely free.

Ver. 134.—*Almighty Queen? when Jove.* See note on Ver. 41.

Ver. 148.—*And herds with beamy horns enriched with gold. Zingerlingus*, in his note on this passage of the original, adduces

many authorities to prove that the custom of gilding the horns of the victims, which were to be sacrificed, was both ancient and extensive. Among his other quotations I select the following, which is in the *Romanus* of *Prudentius*, as a curious and elegant description of a victim adorned for the altar.

> Huc taurus ingens, fronte torva et hispida,
> Sertis revinctus, aut per armos floridis
> Aut impeditus cornibus deducitur;
> Nec non et auro frons coruscat hostiæ,
> Setasque fulgor bracteatis inficit.
>
> Here a huge bull with rough and curling head,
> Where woven boughs their verdant honours spread;
> O'er whose broad horns the wavy chaplets play,
> Float o'er his shoulders, and impede his way,
> Is slowly led: while the bright gold bestows
> Its radiant lustre on the victim's brows,
> And starry spangles o'er his shaggy hide,
> With showery radiance, stream down either side.

Ver. 151.—*Tritonia.* A name of *Minerva*, from the lake *Tritonis* near which her first temple was built by Ogyges.

Ver. 152.—*Her favoured Argus from the Thespian walls.* It is disputed whether the builder of the *Argo* was *Argus* the *Thespian*, or *Argus* the son of *Phrixus*. Our author makes *Jason* find all the sons of *Phrixus* at *Colchos*. *Apollonius* describes the Argonauts meeting with them in a desert Island named *Aretias*; but *Apollodorus* says that *Jason*, being sent on this expedition, invited *Argus*, the son of *Phrixus* to accompany him, who by the instructions of *Minerva*, constructed a vessel of fifty oars, which he named after himself the *Argo*. By the testimony of Dionysius the Mitylenæan, and others, it appears that *Crion*, the companion of *Phrixus*, gave his name, (which in Greek signafies a *Ram*) to the vessel which conveyed them to *Colchos*. There *Phrixus*, after having established himself, fell a victim to the jealousy of the king, whose daughter he had espoused, when his son *Argus* escaping and arriving in Thessaly, gave such information to *Pelias* as induced him to fit out another expedition. It would then be natural for *Jason* to seek for information and assistance from a person so lately arrived from *Colchos;* and to confide in his nautical talents, although it might not have been politic to have entrusted any command to one so nearly related to the monarch, whom they were going to attack.—There were three cities named

*Thespiæ*. One in *Bœotia* built by *Thespias*, the son of *Theutrias*: another in *Thessaly*; and a third in *Sardinia*. The second is supposed to have been the birth place of *Argus*.

Lat. Ver. 105. *Visi laude canunt manifesto in lumine Fauni, &c.* In this passage Valerius Flaccus has imitated Apollonius; but with that genuine judgment of genius, which is called true Taste, has conceived a different and more animated application of the circumstances. The Alexandrian makes all the Gods and Goddesses, together with the nymphs and Fauni, behold with pleasure the sailing of the Argo. Flaccus, here, describes the Fauni, Dryads and River deities as the heralds of Juno, inciting the inhabitants of Greece to this expedition, by which means he elevates the action by rendering these deities not merely spectators but agents in it. And, again at verse 490, he introduces the greater Divinities beholding the course of the vessel, while Jove, with awful dignity, explains how the fate of future empires depends upon the opening of the ocean to mankind.

Ver. 175.—*Tirynthius*. A name for *Hercules*, from the place of his birth, near the river *Tiryns* in the *Peloponnesus*. *Argos* is called the *Inachian* town from *Inachus* the first king of the *Argives*.

Lat. Ver. 110.—*Gestat Hylas, &c.* This beautiful description of the youthful companion of Hercules, has been much admired by all the critics and imitated by Statius in Thebais V. 441.

> Audet iter, magnique sequens vestigia mutat
> Herculis, et tarda quamvis se mole ferentem
> Vix cursu tener æquat Hylas, Lernæaque tollens
> Arma, sub ingenti gaudet sudare pharetrâ.
>
> He dared the journey, and, elate in hope,
> Would with the steps of great Alcides cope:
> The mighty hero marched with shorter stride,
> While tender Hylas lingered from his side;
> Who, the Lernæan arms, delighted, bore;
> Panting beneath the quiver's massy store.

Ver. 183. *Saturnia*. *Juno* so called from her father *Saturn*, as *Jupiter* is often called *Saturnius*. Her "long accustomed plaints" are well known to every reader of poetry or mythology. *Eurystheus* appointed many tasks or Labours to *Hercules*: he was the son of *Sthenelus* and *Archippe;* and because it was ordained by

*Themis* that the child first born on the day destined to the birth of *Hercules* should rule all other mortals, *Juno* hastened the nativity of *Eurystheus*, and thereby gave him dominion over *Hercules*.

Ver. 208.—*Pallas the pencil's, &c.* The subjects of the paintings with which *Valerius* has supposed the *Argo* to be adorned are very happily chosen. By the first the Argonauts are encouraged in their undertaking, since they are shewn the alliance between one of their confederates and a goddess of the ocean: in the other they are presented with a representation of one of the most celebrated contests of antiquity, in which many of themselves, as well as their fathers were concerned. *Peleus* espoused *Thetis* the daughter of *Nereus*, for whom *Jupiter* and *Neptune* had before contended. But when *Themis* prophesied that a son should be born of Thetis who would surpass his father in power, Jupiter is said to have desisted from his intended espousals. The Lapithæ were a people of Thessaly, who first reduced horses to obedience. Hence Virgil in the Georgics *Frœna Pelethronii Lapithæ, &c.* The famous contention between the *Centaurs* and *Lapithæ* arose at the marriage of *Perithous* with *Hippodamia*.

It is probable that *Valerius* took the idea of the ornaments of the *Argo* from *Hesiod's shield of Hercules* or from *Homer's shield of Achilles*. But instead of the more general picture of *Hymenæal* rites, our author has selected the marriage of *Peleus* and *Thetis* as more appropriate to his subject. In the Ἀσπὶς Ἡρακλέους the dolphins are thus beautifully described, and *Flaccus* seems to have had these lines immediately in his recollection;

.....Πολλοι γέμεν ἀμφίεσον ἀυτῦ
Δελφῖνες τῆ και τῆ εὐθυνεον ἰχθυαοντες,
Νηχομενοις ἴκελοι. Δοιοὶ δ' ἀναφυσιώωντες,
Ἀργύρεοι δελφῖνες ἐθοίνων ἴλλοπας ἰχθυς
Τῶν ὑπο χάλκειοι τρέον ἰχθύες.

In the mid-stream innumerous dolphins play,
Dart thro' the waves and seize their finny prey:
Now here, now there, they softly seem to glide,
Then bound refulgent on the mimic tide.
Two, in bright silver, breathe forth sparkling showers,
As each, tyrannic, the mute race devours:
In shoals of brass, the silent fishes flow,
And pant and struggle near the ruthless foe.

In the contention between the *Centaurs* and the *Lapithæ*, Hesiod has the following lines; which, if *Flaccus* recollected, he hath very much improved by adhering more closely to the description given by Ovid.

> Ἀργύρεοι, χρυσέας ἐλάτας ἐν χεροὶν ἔχοντες.
> Καί τε συναίκτην ὡσεὶ ζώοι περ ἐόντες,
> Ἔγχεσιν ἠδ' ἐλάτῃς αὐτοσχεδὸν ὠριγνώντο.

> Silver themselves, in warlike hands they hold
> Their beamy javelins wrought in polished gold:
> As if alive, with fury they contend,
> And spears and lances in the tumult blend

Ver. 215.—*Her follow Panope and Doto fair*
*And Galatea, &c.*

Panope, Doto, and Galatea were three Nereids, daughters of Nereus and Doris. The story of Acis and Galatea is too well known to need repetition in this place. The allusion is particularly directed to the 11th Idyllium of Theocritus; in which it is said that Polyphemus, the Cyclops

> Ἤρατο δ' οὔτι ῥόδοις, οὐ μάλοις οὐδὲ κικινοις,
> Ἀλλ' ὀλοαῖς μανίαις ἀγεῖτο δὲ πάντα πάρεργα.
> Πολλάκι ταὶ ὄϊες πολὶ τὠύλιον αὐταὶ ἀπηνθον
> Χλωρᾶς ἐκ βοτάνας. ὁ δὲ ταν Γαλάτειαν ἀείδων,
> Αὐτῷ ἐπ' ἀϊόνος κατετάκετο φυκιοέσσης
> Ἐξ ἀοῦς, &c.

> He, not with roses, nor with ruddy fruit,
> Nor fond endearing gifts expressed his love,
> But in pernicious fury, vague and wild!
> Oft from the verdant pastures would his flock
> Stray to their pens untended, while he lay,
> Long after sun-set, on the weedy beach,
> His arid cheeks, all sickly and consumed,
> Singing his Galatea.

Ver. 225.—*Mount Pholoë.* A mountain of Thessaly.

Ver. 240.—*The son of Æson.* Our author loses no opportunity to introduce some trait of the character of his principal personage. Jason is rather thoughtful than rash; more determined than enterprizing: he is intrepid, but he does not act before he deliberates. He is a younger Ulysses; and we are not surprised if his caution sometimes degenerates into cunning, and his spirit of enterprize into artifice. This, in surveying society, we shall perceive to be often the case;

and in drawing a hero, our author does not forget that he is drawing a man.

Ver. 947.—*Him from his father's anxious arms, &c.* It must be acknowledged that the character of Jason contains many traits of duplicity: our author seems aware that the man whose principal actions are to depend on enchantment and the assistance of a woman; who purchases his safety by treacherous assassination: and whose whole life, as it is related in mythology, seems a tissue of artful rather than magnanimous actions, was not to be made a model of perfection. Human, not ideal nature, should be the object of the poet. Homer has no such monstrous delineation as a perfect human character, and we admire the Æneas of Virgil more in his faults than his piety. Apollonius seems desirous to elevate his hero above his actions: but the attempt is vain: our knowledge of human nature rejects the ideal being, and we shudder at a good man committing so much evil. Valerius Flaccus makes his hero intrepid but cunning: he dignifies him with authority and courage; but gives him artifice, pride, and the desire of revenge. He does not want a great, or a good man, but the principal agent in an enterprize, in which foresight and prudence sustained by resolution, must be more necessary and more natural than exalted and romantic magnanimity. Mr. Preston, who, in the preface and notes to his translation of Apollonius Rhodius, seems determined to throw the poem of Valerius Flaccus into the scale of contempt, certainly lessens the estimate of his own critical abilities in the following sentence. "Valerius Flaccus "deprives Acastus of the praise of generosity and courage, and de- "grades the character of Jason, his hero, by an imputation of mean ar- "tifice, and deliberate malice; for he makes the leader prevail on his "companion to join him, by earnest solicitations, and, in some mea- "sure to trepan him on board; and he ascribes the anxiety of Jason, "to enrol Acastus among his followers, not to friendship, or a real "wish for his assistance, so much, as to a principle of revenge and "malice, a desire of wounding the heart and paternal feelings of "Pelias, by drawing the son to share the dangers of the perilous "voyage ordained by the father." Mr. P. does not here perceive that the Jason of Valerius Flaccus is not a mere paper figure cut out for a romance, but a human being; and not the best of a race which abounds not in those that are good. Surely Acastus instead of being deprived of the praise of generosity and courage, is furnished with a pretence for leaving his parent and uniting himself, contrary to his filial duty, with the victim of his father's hatred. The emotions

excited by the artful speech of Jason, increase rather than diminish our affection for Acastus: we admire the warmth of youth in the one, while we do not condemn, what Mr. P. calls, the treachery of the other, because we are conscious that both are correctly natural; and because we cannot but acknowledge that, if the paternal feelings of such a wretch as Pelias can be roused, they deserve to participate in the pangs which he inflicts on so many parents.

Ver. 254.—*Jove's thunder-bearer.* It is remarked by one of the commentators (Ludovicus Carrio) that this omen resembles that in the twelfth book of the Æneid, where Juturna deceives the Rutili with a false augury,

> Namque volans rubrâ fulvus Jovis ales in æthrâ,
> Litorea agitabat aves, turbamque sonantem
> Agminis aligeri: subito cum lapsus ad undas
> Cycnum excellentem pedibus rapit improbus uncis.
> Arrexere animos Itali: cunctæque volucres
> Convertunt clamore fugam (mirabile visu)
> Ætheraque obscurant pennis, hostemque per auras
> Factâ nube premunt: donec vi victus et ipso
> Pondere defecit, prædamque ex unguibus ales
> Projecit fluvio, penitusque in nubila fugit.
>
> ~~~~
>
> For, sudden, in the fiery tracts above,
> Appears in pomp, th' imperial bird of Jove:
> A plump of fowl he spies, that swim the lakes;
> And o'er their heads his sounding pinions shakes.
> Then stooping on the fairest of the train,
> In his strong talons trussed a silver swan.
> Th' Italians wonder at th' unusual sight;
> But while he lags, and labours in his flight,
> Behold the dastard fowl return anew;
> And with united force the foe pursue:
> Clamorous around the royal hawk they fly,
> And thick'ning in a cloud, o'ershade the sky:
> They cuff, they scratch, they cross his airy course;
> Nor can th' incumbered bird sustain their force:
> But vex'd and vanquish'd drops the ponderous prey;
> And, lightened of his burthen, wings his way.
>
> DRYDEN'S *Transl.*

Ver. 269.—*Canthus, Telamon, &c.* These are Argonauts. See the catalogue commencing with verse 544.

Ver. 280.—*What various nations, &c.* The chorus of the second act of Seneca's Medea concludes with a prophecy of the discoveries

which may be made by future navigators. This the Spanish Jesuits interpreted to be a prediction of the discovery of America by the seamen of Spain under Columbus, thus predicted by a poet who was a native of Spain. Abraham Ortelius, also, (according to Farnaby) declares that this sentence is not to be taken with a reference to that unknown world mentioned by Plato in the Phædo, but rather to the discovery of America by the Spaniards. The words of Seneca are

Venient annis
Secula seris, quibus Oceanus
Vincula rerum laxet, et ingens
Pateat tellus, Tiphysque novos
Detegat orbes, nec sit terris
Ultima Thule.

The time 'mid distant ages shall arrive,
When Ocean shall expand his farthest gates
To all the nations, and display a land,
Wide spread with shores immense: A Tiphys then
Shall, with bold prow discover a new world,
And Thule shall no longer be to man
The farthest limit of the verdant Earth.

Ver. 295.—*Swift at his voice the Minyæ.* After reciting the names of the companions of Jason, Hyginus says. "All these were "called Minyæ, either because most of them were the offspring of "the daughters of Minyas, or because Clymene* the mother of "Jason was a daughter of Minyas."

"The associates of Jason were called Minyæ, either from the "lands of that name belonging to the Iölchians, or because many "of the descendants of Minyas united themselves to Jason; or "else because one of the Minyeides was the maternal grandmother "of Jason." SERVIUS as quoted by *Vossius.*

Lat. Ver. 184.—*At ducis imperiis, &c.* This description of the launching of the Argo is short but animated. Let it be compared with that of Apollonius, where much of the poetry evaporates in tedious detail. A poet seizes prominent incidents, and leaves mechanical description to the engineer.

Ver. 300.—*And Orpheus strikes, &c.* Of Orpheus some mention has been made in the preface: see also note at verse 554. In

* Clymene was the mother of Alcimede, who was the mother of Jason.

the Argonautica attributed to Orpheus, the Argo is launched by the power of his melody.

Ver. 306.—*Glaucus.* Glaucus a deity of the Ocean. His transformation from a simple fisherman to a sea-divinity is related in the 13th book of the Metamorphoses.

Ver. 327.—*Then lo! by all th' inspiring god possessed.* The description of the inspired *Sibyl* in the sixth *Æneid* probably led our author to this fine delineation of an inspired prophet. *Virgil* throughout that book, surpasses all his other compositions, and bids defiance to imitation. How exquisitely terrific is the following passage:

Ventum erat ad limen, Cûm virgo: Poscere fata
Tempus, ait: Deus, ecce, Deus. Cui talia fanti
Ante fores, subitò non vultus, non color unus,
Non comptæ mansêre comæ: sed pectus anhelum,
Et rabie fera corda tument; majorque videri,
Nec mortale sonans: afflata est numine quando
Jam propiore Dei.

Now to the mouth they come: aloud she cries,
This is the time, enquire your destinies.
He comes, behold the god! Thus while she said,
(And shivering at the sacred entry staid)
Her colour changed, her face was not the same,
And hollow groans from her deep spirit came.
Her hair stood up; convulsive rage possessed
Her trembling limbs, and heaved her labouring breast.
Greater than human kind she seemed to look:
And with an accent, more than mortal, spoke.
Her staring eyes with sparkling fury rowl;
When all the god came rushing on her soul.

DRYDEN'S *Transl.*

*Flaccus* without directly imitating his great predecessor, has endeavoured to express those terrors which must fill the imagination of any poet, in reading the description of the Sibyl and her ensuing prophecy: he has caught, rather than conceived, the idea of a prophet possessed by the divinity, and giving vent to the prophetic spirit: he has less grandeur; less imposing awe; less solemn magnificence; but he still raises our terror and astonishment; and in the dark enunciation of future events, he possesses more shadowy picture, though not the deep and masterly outline of Virgil.

Lat.Ver. 194.—*O qui spumantia nutu, &c.* Many authors have been desirous of imitating that passage in *Homer* where the nod of Jupiter is described with so much sublimity.

Ἦ, καὶ κυανέῃσιν ἐπ' ὀφρύσι νεῦσε Κρονίων·
Ἀμβρόσιαι δ' ἄρα χαῖται ἐπερρώσαντο ἄνακτος
Κρατὸς ἀπ' ἀθανάτοιο· μέγαν δ' ἐλέλιξεν Ὄλυμπον

He spoke, and awful bends his sable brows;
Shakes his ambrosial curls, and gives the nod;
The stamp of fate, and sanction of a god:
High Heaven with trembling, the dread signal took,
And all Olympus to the centre shook.

POPE'S *Transl.*

*Rollin* observes that *Virgil, Ovid,* and *Horace* seem to have divided these three lines of *Homer* among them. "Virgile s'en est "tenu au signe de tete; Ovid à l'agitation des cheveux, et Horace "au movement des sourcils."

Flaccus in this passage ascribes the *nod* to Neptune, and confines the effects of it to the ocean. In the third book he introduces the calm and pacific power of this awful signal of Jupiter with great magnificence.

Tum pater omnipotens tempus, jam rege peremto,
Flectere fata ratus, miserasque abrumpere pugnas;
Supremam celeravit opem: untuque sereno
Intonuit: quem Nocte satæ, quem turbidus horret
Armipotens. Tunc porta trucis coit infera belli.

(The monarch slain) th' Almighty Father straight
Perceives it time to change the course of Fate;
From wretched strife the bands confused release,
And hasten the conclusive hours of peace.
With *nod serene* he thunders thro' the skies,
*That nod*, which every child of darkness flies,
*That nod*, which turbid Mars, abhorrent, knows!
Instant, the infernal gates of slaughter close!

Ver. 310.—*Then thus the Father of the waves adores.* This address to *Neptune* is finely conceived and far surpasses that in *Apollonius*, where *Jason*, on the same occasion, prays to *Apollo* for protection, *Apollonius* in insisting upon the oracles of *Phœbus* as the causes of the voyage, renders its accomplishment the work of fate and thereby lessens the courageous spirit of its adventurers;

while *Flaccus* in making *Jason* ascribe it to the cowardly interpretation of those oracles by *Pelias*, not only preserves the interesting idea of enterprize, but leaves all the difficulties of the ocean to be surmounted by his heroes.

Lat. Ver. 202.—*Illum ego.* Flaccus has been admired for the artful eloquence of the speeches and prayers, which he has put into the mouth of *Jason*. This address to Neptune is natural, delicate, and interesting. The *Illum ego*—is a fine instance of the expression of repressed feeling; it is certainly an imitation of the *Quos ego*—in the first book of the Æneid; but there the threat and not the anger is repressed. The sudden break of the sentence in *Virgil*, shews only the impatience of *Neptune* to quiet the storm; but here contempt and indignation are stifled, out of respect to the Deity who is addressed. The hero is raised, and his enemy, *Pelias*, is proportionably sunk in the estimation of the reader. In the *cantando tu illum?* of the third Eclogue, which has been quoted as similar to the *Quos ego*, the word *vicisti* is simply understood, and the expression of contempt would not be lessened by supplying it. *Flaccus* uses this figure with great advantage to express impatience in the sixth book, where *Medores*, on seeing his brother slain by *Castor*, exclaims to the gods, as he attacks the victor,

Hunc—age!—vel cæso comitem me reddite fratri!

Him—quick!—or give me to my brother's corse!

Ver. 346.—*Why with green reeds doth beauteous Hylas braid. Cui non dictus Hylas puer?* Who has not heard of Hylas? exclaims Virgil at the commencement of the third book of the Georgics. His story is too well known to need repetition. The Idyl of Theocritus, in which the rape of this lovely boy by the nymphs of a fountain is described, is among the most esteemed of his productions.

Κὤχεσφ' Ὕλας ὁ ξανθὸς ὕδωρ ἐπιδορπιον οισῶν
Αὐτῶ θ' Ἡρακλῆϊ αἰ αςεμφεῖ Τελαμωνι, &c.
Θεοκριτȣ Ὕλας Εἰδ. 13.

One grassy turf their table, Hercules
With Telamon, their humble supper took;
While Hylas whose bright curls, of yellow hue,
Flowed o'er his forehead, with an ample vase
Of ponderous metal, sought a limpid stream.

Within a gentle valley he perceived
A bubbling fountain: round it numerous boughs
Shed their thick shade; the fig-tree's swarthy leaves,
And maiden-hair, with pendant knots of green;
Light parsley waving wide its slender sprigs,
And many a herb, luxuriant, winding round.
In the mid-water danced the sparkling nymphs,
Fair Eunica, and, with the apple's bloom,
Blithe Malis, and Nycheа, whose fond eyes,
Unclosed, for ever watch the steps of spring.
Scarce had the beauteous youth dipped his big urn
Within the gurgling waves, when all the nymphs
Seized on his snowy hand; for all their souls
Burnt with wild ardour for the Argive boy.
As some bright star that long o'er-hung the main
Drops all at once from heaven, and, rapid, sinks,
Extinguished in the billows, so beneath
The shaded waters sunk the lovely youth.
The voice of one exclaiming to the crew,
"Resume, resume your oars; the favouring wind
"Pants in your sluggish sails," was heard afar:
But the enraptured nymphs, with tender words,
And kisses, and embraces, on their knees,
Soothed and consoled the boy.

In the sixth Eclogue of Virgil this incident is beautifully described, but I do not recollect that any of his commentators have taken notice of that wonderful imitation of an echo, by the shortening of the second syllable of *Hyla* in the repetition or the word. To produce this effect, the poet takes advantage of a Grecism in shortening, but not suppressing a vowel before another.

His adjungit Hylan nautæ quo fonte relictum
Clamassent: ut *Hȳlā*, *Hylā* omne sonaret.

In the following line which occurs in the third book of this poem, Flaccus is said to have imitated the foregoing verse of Virgil.

Rursus *Hylān*, et rursus *Hylān* per longa reclamat
Avia.

But here the exclamations of Hercules are marked by their long and deep repetition of monotonous sound. Flaccus has a different intention from Virgil; presents a very different picture which is equally accurate; and, in spite of verbal criticism, may claim the meed of poetic diction, independent of his attachment to his great predecessor.

Ver. 361.—*But when the strain Phœbeian Idmon.* It is almost unnecessary to remark the beautiful contrast which the mild and consoling *Idmon* presents to the terrific strain of *Mopsus.* The skill of the poet is clearly demonstrable in this, and in his introduction of the pathetic forebodings of death, which the prophet observes amid the flames. The encouragement he gives to his companions, he cannot partake: the embraces of the friends whom they are quitting and to which he incites them, are to be his last embraces of his friends:—the recollection of this overpowers him, and while he inspires his associates with that hope which he cannot partake, he bursts into tears!

Lat. Ver. 255.—*Summo decurrens vertice Chiron.* The beauty of this passage requires no comment: it is true to Nature, and he who reads must feel. *Burman* remarks an anachronism in making *Achilles* in existence before the Argonautic expedition, who was scarcely more than a youth at the Trojan war: but to set any of the ancient poets, except Homer, right in chronology and geography would be an endless task, without the profit of improvement. *Chiron*, the Centaur, was the offspring of *Saturn* and *Philyra.* Being wounded accidently by one of the poisoned arrows of Hercules as that hero pursued some other Centaurs to his residence at Malæa, he desired to relinquish his immortality; and was transferred to the Zodiac, where he forms the sign of Sagittarius. He was tutor to many gods and heroes; and is said to have taught Apollo music, Esculapius medicine, and Hercules astronomy. "*Sir Isaac* "*Newton* reckons *Chiron* the Centaur the first who formed the stars "into constellations, about the time of the *Argonautic Expedition,* "or soon after; and that the several forms or *Asterisms* were, as it "were, so many symbolical histories or memorials of Persons and "things remarkable in that affair. Thus *Aries* the Ram, is commemorated for his *golden fleece*, and was made the first of the "signs, being the ensign of the ship in which *Phryxus* fled to *Colchis. Taurus*, the bull with brazen hoofs tamed by Jason; *Gemini*, the twins, viz *Castor* and *Pollux*, two of the *Argonauts;* "the ship *Argo* and *Hydrus*, the dragon, &c., which all manifestly "relate to the affairs of that expedition, which happened about "forty or fifty years after *Solomon's* death.

MARTIN'S *Philosop. Brit.*

Both Apollonius and Orpheus have mentioned this introduction of Achilles to the Argonauts and to his father Peleus. But perhaps neither of them can be said to equal this passage of our author, in

which paternal affection and infantile ardour are exquisitely depicted. Apollonius is very succint; and trusts much more to his versification, than to his expression of sentiment: Orpheus possesses a dignified simplicity, and a warmth of sensibility, which I would fain pourtray to the reader in the following translation.

Then sacred morning, from the eastern main
Uprising, with celestial hands unveil'd
The misty shores: suffused with purple blush
Aurora trod the golden bordered clouds,
And lifted high the renovated light,
The joy of gods and men!---Pelion appeared
Full on our course: his wood-envellop'd sides,
His crags and lofty rocks, his vapoury height,
Tinged with pale radiance. Thither Tiphys steered
With helm direct, and bade the slackened oars,
Impel the Argo towards the sloping coast.
We touch the beach; quick o'er the vessel's side
Thrust the broad plank, and seek the friendly strand.
Here, as the heroic Minyæ rest their limbs
On the soft verdure, Peleus thus addressed
The loitering throng: "My friends, do ye behold
"That shadowy hill, projecting its green height
"From the grey hollow, where yon mountain parts
"His double summit? Thither Chiron dwells,
"In the rude arches of a mossy cave:
"Chiron most just of all the Centaur host,
"Who Pindus or mount Pholoë frequent.
"Justice he studies, and that godlike art,
"That quells the venomed force of dire disease:
"The lyre of Hermes, and the rich-toned chord,
"With which Apollo strung his sounding lute,
"He, with aërial quill, melodious, sweeps.
"Nor less with winning eloquence he shews
"What mortals owe to Justice; what the due
"That social order gives and claims from man.
"So great his name that silvery Thetis took
"Our new-born infant in her snowy arms,
"And, Pelion's sides ascending, bore the child
"To Chiron's cav rn; who, with tender care,
"She knew would nourish, cultivate and love
"The darling charge. So near the spot, my friends,
"Forgive me, if I long to see my boy!
"Say, shall we seek the cave, and there observe,
"What generous habit, what display of mind,
"What glow of spirit marks his infant years
"With ardent promise?" Towards the winding path
Tended his anxious footsteps as he spake.
We followed; and arriving at the cave,
Hollow and vast, we saw the Centaur lie

Before his threshold on a mossy couch;
His shoulders resting 'gainst the jutting rock,
While his fleet hoofs and all the semi-horse
Were stretched on verdant herbage. By his side,
The son of Thetis, young Pelides, stood,
With light hand sweeping the resounding chords;
While Chiron, gazing on him as he played,
Scarcely restrained his joy. Who, when he saw
The heroic band of princes near his gate,
Rose up to meet them, and with glad embrace,
Welcomed their coming. Then the feast prepared.
From purple flagons flowed the rosy streams:
And having strewn the humble seats with boughs,
He bade us sit. And now the plenteous fare
In rustic dishes heaped the generous board:
The flesh of hunted boars and agile deer.
Then grateful goblets of celestial wine
He placed before us, till the mind itself
Glowed conscious of the exhilirating powers
That blest the table. Then applausive hands,
With jovial clamour, called on me to vie
With Chiron in the melody of song.
I hesitated, and the crimson blush,
Pervasive, mantled o'er my burning cheek,
That I, a youth, should emulate the sage;
Till he himself besought me, and began
The soft contention of alternate strains.
The Centaur first, with loud symphonious touch,
Awoke the ivory lyre, which the fond hands
Of young Achilles, eager to attend,
Delighted brought. He sung the dire defeat,
When in unequal war the Centaurs fell,
Before the Lapithæ;---expiring fell!
How when inflamed with maddening wine they rushed
Against Alcides, 'till the hollow caves
Around mount Pholoë howled with their disgrace.
Then, after him, in turn, the lyre I took,
And poured mellifluent descant from my lips.
'Twas then my mind conceived the awful hymn
Of shadowy Chaos and of vacant Night:
What time the great eternal essence, Love,
Almighty! first of beings! thro' the void
Called forth the mingling elemental forms,
The concave pole, with its astonished fires,
Rose trembling: the vast earth and the deep sea,
Each with its own appointed forms of life!
For Love, in all the fullness of design,
Came forth with wisdom to create all things,
And to divide whate'er it did create
In kinds distinct, and destined to their place.
Then sang I Saturn, awful, just, severe:
And how tremendous Jove, with thunder armed,

Obtained the imperial sceptre of the heavens.
The sons of earth I sang: the league of gods:
Impetuous Bacchus, vehement in war,
And the dire actions of the Giant-host.
With these, the origin of man I sang,
While thro' the vocal cavern swelled the notes,
And the soft throbbings of the trembling strings
Rushed thro' the open hall, and filled the air
With waves of melody. The lofty heights
Of Pelion bent astonished at the sound:
The hollow vale thro' all its shadowy wood,
With murmuring wonder, shook its heavy boughs,
And the high oaks, attracted, rent the earth,
Upheaving their deep roots: the savage herd,
With softened howl submissive crouched around:
The harsh and shrieking rock, with jarring tones,
Slid in loose fragments: while the feathered birds,
Flocked to the Centaur's cave, their nests forgot,
Dropping their flagging wings with wild delight.
Chiron himself, transported with the song,
Gazed all-astonished,—smote his tremulous hands,
And struck the sounding earth with restless hoof.
At length with urgent orders Tiphys came,
And summoned all the Minyæ to the bark.
Then ceased my song. The princely heroes rose,
And each resumed his helm and beamy spear.
Then Peleus, in his fond paternal arms
Infolds his boy----------*
The gift Achilles with delight received
And smiled thro' all his tears. The Centaur then
Across my shoulders threw a panther's hide,
And thus the honoured giver doubly graced
The hospitable present. From the cave
We straight departed, while the Centaur raised
His venerable hands towards the heavens,
And standing on a consecrated mound,
Implored the gods to bless us with success,
To grant the warrior-band a safe return;
And called down glory on the princes' names,
Refulgent, beaming on their latest race.

Ver. 430.—*The Thracian smote his dulcet shell.* Scaliger prefers the theme chosen by Flaccus for the song of Orpheus, to that assigned to the divine bard by Apollonius. Flaccus indeed loses no opportunity of making his reader perfectly acquainted with all the circumstances relative to the expedition, and therefore, what-

* Some lines are wanting here in the original, and probably they contained that beautiful scene which Valerius Flaccus has so well imitated or supplied.

ever are the characteristics of those odes, which have descended to us in the name of Orpheus, yet we may very well suppose that he was not so attached to his Theology, but that on an occasion like this, he could suit his subject to the enterprize which the Argonauts were about to undertake. In his contention with Chiron, which I have translated from the Orphic Argonautica in the preceding note, the origin of the universe from the divine EROS, is excellently suited to the person to whom it is principally addressed: and in the numerous occasions, in the same poem, where the powers of Orpheus are rendered serviceable to the general cause, we find his song always suited to the incident. In insisting that the Orphic song should, in this place, be selected from the system of Cosmogony which Orpheus is said to have invented and promulgated, Mr. Preston shews an attachment to his author, which seems to savour somewhat more of the pedant, than the poet. Let him for a moment consider how little interest such a theme could possess over the minds of the hearers, at a moment, when their own great enterprize must have absorbed their thoughts; while the subject which Flaccus has put into the lips of Orpheus must have been highly gratifying to those, who were to pass the same seas as Phrixus had passed, and who were to obtain that fleece on which he had been conveyed.

Ver. 465.—*The vessel's guardian form.* Our author has prepared us for this vision of the *Argo*, in the second verse of the poem; where he calls the vessel *fatidicam ratem.* The appearance of the tutelary form is truly great, but there is nothing beyond what is often met with in other ancient poets. It must be acknowledged that Apollonius in the fourth book of the poem, has introduced the oracular power of the Dodona-Oak in a more astonishing and impressive manner.

.....Αὐτίκα ἐρ' ἄφνω
Ἴαχεν ἀνδρομέῃ ἐνοπῇ μεσσηγὺ θεόντων
Αὐδῇ ἐν γλαφυρῇ νηὸς δόρυ τύρ' ἀνὰ μέσσην
Στεῖραν Ἀθηναίη Δωδωνίδος ἥρμοσε φηγοῦ.
Δ. 580.

Here, as the vessel ploughed the salt profound,
Sudden they heard a deep and awful sound.
With human speech endow'd, the groaning oak,
In hollow tones amid the timbers spoke,
Where plac'd by Pallas, from Dodona's wood,
With vocal pow'rs, oracular it stood.
PRESTON'S *Transl.*

We are surprized at meeting something in this passage (to which Mr. P. has done great justice) soaring far above the soft and polished poetry of the Alexandrian court; but our wonder abates on turning to the Argonautica of Orpheus, where the same imagery on the very same occasion is presented to us, and we instantly discover the animated source of these unusual ideas.

> These labours straight employed their anxious hands:
> When thro' the hull a hollow voice expands
> In solemn tones: and from the oaken keel,
> Which heavenly Pallas hewed with hallowed steel,
> Loud, human, accents burst their vocal way,
> And smote our souls with horror and dismay.
> *From the* ARGON. *of* ORPHEUS.

Ver. 479.—*Tithonia.* Aurora, so called because she was the wife of Tithonius.

> ---------- Te filia Nerei,
> Te potuit lacrimis Tithonia flectere conjux.
> *Æn. VIII.* 383.
> By Thetis and Aurora thou wert won.
> DRYDEN'S *Transl.*

Ver. 692.—*Idæan descant.* The priests of Cybele celebrated the goddess in the mountains of Phrygia, particularly in mount Dindymus, Berecynthus and Ida. They were eunuchs, and remarkable for their effeminacy. Flutes, pipes, and cymbals, were their musical instruments.

> O verè Phrygiæ, neque enim Phryges! ite per alta
> Dindyma, ubi assuetis biforem dat tibia cantum.
> Tympana vos buxusque vocat Berecynthia matris
> Idææ: sinite arma viris, et cedite ferro.
> *Æn. IX.* 618.
> Go, Phrygians, to your Dindymus again;
> Go, less than women, in the shape of men.
> Go, mix'd with eunuchs, in *the mother's* rites,
> Where with unequal sound the flute invites:
> Sing, dance, and howl by turns, in Ida's shade;
> Resign the war to men, who know the martial trade.
> DRYDEN'S *Transl.*

Ver. 515.—*Alcimede thus mourned.* Apollonius, on this occasion, gives us a *pretty* simile, in the soft and sickly stile of a modern sonneteer. He compares the grief of such a mother as Alcimede in

parting with such a son as Jason, to the vexation and sorrow of a little girl, who being chid or beaten by her step-mother, runs crying to her old nurse. "This simile" Mr. Preston however assures us "in the "original, is inexpressibly beautiful and tender; though perhaps a "little too minute and circumstantial. The languid flow of the "word ἡγελαζει" (which Mr. P. has judiciously rendered by the expressive compound *drags on*) "and the introduction of a spondee in "the fifth place of the line, have a happy effect (as the Oxford edi-"tor remarks) to show the langour and tædium, with which the un-"happy child drags on her cheerless and miserable being. We "have here one of the many examples which show our poet's con-"summate skill in versification."—And we have here an example (let me add to Mr. Prestons note) of delicate versification being mistaken for poetry. A long simile, even if the resemblance be appropriate and tends to elevate the object of our concern, would be misapplied, where the author ought to excite our sensibility rather than our admiration: But such a simile as this of Apollonius———A friend, who is sitting with me, interrupts me to remark, that this simile of Apollonius is certainly appropriate, for that nothing is more natural or more common than to say, in speaking of a person overwhelmed in tender and excessive grief, that *he* or *she cries like a child.*—True—and nothing is more common than for the polished poetasters of the age to spin out such a common and natural expression into fourteen lines of tender versification: it is well for us that they do not write Epic poems like Apollonius.

Ver. 543.—*And now the oars.* It is curious to observe the commentators on the ancient classics ascribing every thing in which one author resembles another to imitation. They find a catalogue of ships, forces, or individual heroes, in every epic poem, and they immediately declare that the catalogue of Homer must have been the *poetical progenitor* of all the rest. But let them for a moment imagine an epic poem, where many heroes, or other persons, are necessary to the action, without such an enumeration. Would it not be perpetually confused; and almost wholly unintelligible to the reader? Or, else must not the narration of every incident be interrupted to make us acquainted with the agents? Hence a catalogue is a natural adjunct to an epic poem; and it would be well if that imitation, which they pretend to remark, were real. We should then, more frequently, be led to the survey of a well ordered arrangement; and memory would have some thread, by which she

might retain the names and numbers which are presented to her. This thread in Homer is geographical order: as he enumerates his heroes, and their forces, he leads our attention round the map of Greece and of the Troas; and every place seems to send forth its ships or armies in regular succession. I know of no author from Homer, to Valerius Flaccus, who has imitated this, or even attempted any sort of lucid arrangement in his catalogue. Virgil "has observed no order in the regions described in his catalogue "(l. x.) but is perpetually breaking from the course of the country "in a loose and desultory manner."* Apollonius hath scarcely told us what subject he is going to celebrate, that he inundates our minds with a torrent of confused names and genealogies: we have hardly time to yield him our attention, before that attention is bewildered and disgusted. Valerius Flaccus, on the contrary, awakens our interest, lets us enter fully on his subject, makes us acquainted with his hero and many of his most prominent associates, and indulges our feelings with some of his most pathetic scenes, before he ventures to place his catalogue before us. Like Homer he seems to watch for the favourable opportunity, and seizes that moment when his heroes, at their departure, take their seats and oars; to which, we find from various passages in Livy, that it was particularly the custom of the mariners to give their names. Without the possibility of employing the geographical advantages of Homer's arrangement, he displays his heroes in two ranks, one on each side of the vessel: the rowers are named in their proper order, while Orpheus, Calais and Zetes, Tiphys, &c. are diposed of at the prow, the shrouds, or the helm, so that we have the whole vessel and her crew distinctly before our eyes. To make us still better acquainted with each of the Argonauts, he introduces some personal trait which may define or distinguish the object he would point out to us. Thus the bursting clasp and open vest of *Meleager*, the long hair of *Eurytion*, the beautiful locks of *Phlcias*, the similar mantles of *Castor* and *Pollux*, the shields of *Canthus* and *Phalerus*, the spear of *Peleus*, &c. are so many marks by which we become intimate with the whole crew severally. In the two catalogues which our author is again obliged to introduce in his fifth and sixth books he has pursued the same plan. The confederates of *Æetes* and *Perses* are depicted with such peculiar distinctions, or personal characteristics, as fix them upon the memory.

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* Pope's observations on the Catalogue of Homer.

# CATALOGUE

OF

# THE ARGONAUTS.

*(Chiefly extracted from Burman.)*

Ver. 545.—(i.) TELAMON was the son of Æacus and the brother of Peleus. His friendship for Hercules rendered him the constant companion of that hero. His character is finely drawn and sustained throughout this poem; particularly his anxiety (in the third book) to detain the Argonauts until the return of Hercules, and his animated contention with Jason.

Ver. 546.—(ii.) ALCIDES, *Hercules:* The well-known son of Jupiter and Alcmena. By some he is said to have had at first the command of the vessel; but that conscious of the designs of Juno he relinquished it in favour of Jason: others relate that, being unwilling to submit to Jason, he deserted the ship. Most authors however agree that his affection for Hylas was the cause of his seceding from the expedition.

Ver. 548.—(iii.) ASTERION, the son of Comctes. His mother was Antigona the daughter of Pheres, who was the brother of Cretheus. He was therefore nearly related to Jason. He is said to have built the town of Asterium in Thessaly. The conflux of the *Apidanus* and the *Enipeus* is in Thessaly near Piresia.

Ver. 553 and 555.—(iv.) TALAUS and (v.) LAODOCUS. These were brothers, and with, *Areius* (who is omitted by our author) were the sons of Bias by Pero the sister of Nestor. They were nearly related to Jason.

Ver. 557.—(vi.) IDMON. This prophet and poet was the son of Apollo and Cyrene. He is celebrated by all the Argonautic writers for his resolution to sail with Jason, although he knew that he should perish in the expedition.

Ver. 561.—(vii.) IPHITUS the son of Naubolus, and a native of Phocis. It is said that Hercules threw him from the walls of the city of the Tirynthians in a fit of madness.

Ver. 563.—(viii.) EUPHEMUS, son of Neptune by Europa daughter of Tityus. He as well as Orion is celebrated for the power of walking upon the waves, which the Scholiast interprets to signify that they were excellent mariners, who never suffered shipwreck. Tænaros or Tænaron was sacred to Neptune, and abounded with caverns, which were believed by the ancients to lead to the infernal regions. Burman justly remarks that by the epithet *semper patentem*, our author seems to have alluded to this line in Virgil's sixth Æneid.

Noctes atque dies patet atri janua Ditis.

The gates of hell are open night and day.
DRYDEN'S *Transl.*

Ver. 569 and 570.—(ix.) DEUCALION and (x.) AMPHION. The commentators dispute to little purpose concerning the father of these twins, and whether the first is rightly named Deucalion. Their similarity to each other is beautifully expressed in the original: the pleasure with which parents observe the likeness of their children to each other has been noticed also by other poets, and Heinsius instances the following lines of Claudian concerning Castor and Pollux.

----------juvat ipse Tonantem
Error, et ambiguæ placet ignorantia matri.

The pleasing error charms the Thunderer's sight,
And the fond Mother doubts with sweet delight.

Ver. 573.—(xi.) CLYMENUS and (xii.) IPHICLUS. The latter of these (whom our author tells us were brothers) appears to be the son of Thestius; and *Clymenus* is probably a family name for the descendants of Clymene, who was one of the Minyades.

Ver. 577.—(xiii.) NAUPLIUS; the son of Neptune and Amymone. Burman endeavours to prove both Virgil and our author in an error concerning this Nauplius, the Argonaut, who was the father of Palamedes: but however Virgil may have erred in giving Palamedes the patronymic of Belides, (which is far from being clear) Valerius

Flaccus is certainly right in supposing the Argonaut the same as the father of Palamedes. I refer the curious to the catalogue of Burman. Palamedes being treacherously accused by Ulysses of receiving bribes from Priam at the seige of Troy and put to death, his father Nauplius set false lights upon the Caphareau Rock to misguide the Greeks on their return. Many ships were thereby lost; but when he perceived that Ulysses and Diomed, the authors of his son's destruction, had escaped, he threw himself headlong into the ocean.

Ver. 579.—(xiv.) Oileus. The son of Leodocus and Agrianome. Servius in a note on the Æneid refers to him thus. "In many "Grecian Histories he (Oileus) is said to have had a third arm on his "back; which seems to have been invented to express the rapidity "with which he fought in battle, by which he might be imagined "to possess a third arm." His son Ajax was slain by Minerva with a thunderbolt because, during the plundering of Troy, he had violated the prophetess Cassandra. Our author therefore alludes to these lines of Virgil.

---------- Pallasne exurere classem
Argivûm, atque ipsos, &c. *Æn. I.* 39.

Could angry Pallas, with revengeful spleen,
The Grecian Navy burn, and drown the men?
She for the fault of one offending foe,
The bolts of Jove himself presumed to throw:
With whirlwinds from beneath she tossed the ship,
And bare exposed the bottom of the deep:
Then, as an eagle gripes the trembling game,
The wretch yet hissing with her father's flame,
She strongly seized, and with a burning wound,
Transfixed and naked, on a rock she bound.
Dryden's *Transl.*

Ver. 587.—(xv.) Cepheus and (xvi.) Amphidamas were the sons of Aleus and Cleobule, of Arcadia.

Ver. 590.—(xvii.) Ancæus was the nephew of Cepheus and Amphidamas and sent to the Argonautic Expedition by Lycurgus their elder brother. Apollonius informs us that Lycurgus remained at home to take care of his aged father Aleus or he would have attended Jason.

Ver. 591.—(xviii.) Eurytion. The son of Irus and Demonassa. Irus was the brother of Menœtius.

Ver. 596.—(xix.) NESTOR. The son of Neleus and Chloris: his age, wisdom and transactions in the Trojan war are too well known to be recited here. The detention of the Grecian fleet by contrary winds at Aulis is alluded to by our author.

Ver. 599.—(xx.) MOPSUS; an illustrious prophet, the son of Ampycus and Chloris. Valerius appears to make him the son of Phœbus; but Burman thinks it is to be taken metaphorically, to signify his excellence in poetry and augury. His helmet was wreathed with Pencian laurels. Daphne who was changed into a laurel, was the daughter of the river Peneus, near which was the birth place of Mopsus. In Apollonius he is called the Titaresian from the river Titaresius which joins the Peneus and of which the description is thus elegantly translated from Homer by Pope.

> Or where the pleasing Titaresius glides,
> And into Peneus rolls his easy tides;
> Yet o'er the silver surface pure they flow,
> The sacred stream unmixed with streams below.

Ver. 604.—(xxi.) TYDEUS. The son of Oeneus and the brother of Meleager. His son was Diomed so famous for his exploits at the seige of Troy: His actions are very highly celebrated in the ensuing books.

Ver. 604.—(xxii.) PERICLYMENUS. The son of Neleus, and brother of Nestor. Neptune endued him with the faculty of changing his figure. When Hercules destroyed the family of his father he is said to have changed himself into a fly and to have been crushed to death by the club of the conquerer; but Ovid gives him the form of an eagle, which Hercules pierced with his arrows. Methone, Elis and Aulon were cities of the Peloponnesus.

Ver. 609.—(xxiii.) PÆANTIUS: otherwise Philoctetes, the son of Pæan. He was also at the Trojan war. He is not named by the other writers on the Argonautics; and Burman thinks it improbable that he should have been at both the seige of Troy and the voyage of Jason; an occurrence which could not have happened to any other but Nestor. Hercules gave him his bow and arrows, without which Troy could not have been taken.

Ver. 615.—(xxiv.) BUTES. An Athenian, son of Teleon. *Hymettus* was a mountain of Attica abounding in the finest honey.

Ver. 621.—(xxv.) Phalerus. An Athenian the son of Alcon. Some commentators make Alcon a Cretan. It is probable that Flaccus here attributes the action of the Cretan, who is celebrated for his skill in archery, to another Alcon an Athenian. This Phalerus however appears to have also been from Crete, by his naming a town, which he built in Thessaly, after the Cretan town, Gortyna. He is also said to have constructed the Phalerean port at Athens, and to have passed over into Italy where he founded a city which he named after himself, *Phaleron*, which was also called *Parthenope*, and in latter times *Naples*.

Ver. 627.—(xxvi.) Eribotes. The son of Teleon, but not of the same person of that name who was father to Butes. The *fears* which were engraved on his shield do not excite a single conjecture from any of the commentators. Hyginus calls him both *Eribotes* and *Eurybates*, and tells us that he perished during the return of the Argo. Pausanias mentions one Eurybates, who contended with the discus at the funeral games of Pelias. The name of Eurybates, however, became so infamous, that it was proverbial in Greece for a thief or villain.

Ver. 629.—(xxvii.) Peleus. The son of Æacus, the brother of Telamon, and the father of Achilles. See note on verse 210.

Ver. 640.—(xxviii.) Menœtius. The son of Actor and Ægina, and the father of Patroclus. The death of Patroclus and the subsequent rage of Achilles at the loss of a friend who had been his companion from his infancy are too well known to need mentioning in this place.

Ver. 645.—(xxix.) Phleias. The son of Bacchus and Ariadne from Phlius a city of Peloponnesus.—*Lyæus* is a name for Bacchus.

Ver. 650.—(xxx.) Ancæus. The second of the name among the Argonauts. He was the son of Neptune by Astypalæa the daughter of Phœnix. He possessed great skill in navigation, and many authors make him the successor of Tiphys as Pilot of the Argo.

Ver. 652.—(xxxi.) Erginus. The son of Neptune. Our author makes the vessel itself pronounce him the successor of Tiphys in preference to Ancæus and Nauplius who were candidates for the helm.

Ver. 663.—(xxxii.) The SPARTAN. Ver. 668.—(xxxiii.) CASTOR. Pollux and Castor were the sons of Jupiter by Leda. Our author follows Homer, Theocritus, &c. who make Pollux the pugilist, and Castor the horseman: on the contrary, Virgil and Propertius give the famous steed Cyllarus to Pollux.—Amyclæ was a city of Laconia, not far from Lacedemon, whence Castor and Pollux are called either Spartans or Amyclæans.

Ver. 680.—(xxxiv.) MELEAGER. One of the most famous of the ancient heroes. He was the son of Œneus and Althæa; by nation a Calydonian. In strength and bulk he nearly equalled Hercules. Our author describes him as overbearing, proud, and boastful; and as the leader of the factious party in the third book, when Hercules quits the vessel.

Ver. 685.—(xxxv.) ÆTHALIDES. The son of Mercury and Eupolemia.

Ver. 688.—(xxxvi.) EURYTUS. Ver. 691.—(xxxvii.) ECHION. The sons of Mercury and Antianira. Æthalides obtained from his father the faculty of retaining the memory of his existence through all the transmigrations by which, according to the doctrine of the Metempsychosis, the soul passes from one body to another. He was afterwards Euphorbus at the siege of Troy, who after some generations became Pythagoras: see Ovid's Metam.

Ver. 695.—(xxxviii). IPHIS. This Argonaut is mentioned by our author only. The commentators have not determined to what family he belonged. His death which is here so pathetically foretold, and which is afterwards mentioned by Jason in the seventh book, is no where described; which gives Zinzerlingus occasion to assert that the poem is much mutilated.

Ver. 698.—(xxxix.) ADMETUS, was king of the Pharæans: Apollo is said to have been his herdsman, when Jupiter expelled that deity from Olympus for having slain the Cyclops. The god increased the wealth of Admetus by whom he was received: and obtained of the Fates this favour for his friend,—that if he could find any one who would die instead of him, he should be redeemed from death. —Every one refused to do so except his wife Alcestis, the daughter of Pelias. She underwent a voluntary death, but Proserpine moved at her conjugal piety, restored her to the arms of her husband:

this subject forms the plot of one the tragedies of Euripides. (*Delius* a name for Apollo. *Bœbeis* a marshy lake in Thessaly near mount *Ossa*).

Ver. 708.—(xl.) CANTHUS. The son of Abas the Eubœan. There were many Grecian heroes of the name of Abas, but the shield of one of them was proverbial for its beauty and excellent workmanship. Virgil probably alludes to that in the third Æneid, where he makes Æneas possess a spoil, so famous among his enemies. If our author has any eye to that passage in Virgil, he certainly understood the preceding possessor of it to have been slain by Æneas, and not Abas himself; and it would have been probable that a piece of armour of such celebrity must have been borne by some of the decendants of Abas the father of Canthus, who himself could not have been at the siege of Troy, or have fought any where with Æneas. Dryden's epithet of *vanquished*, which he has substituted for *mighty*, will thereby become erroneous; and I believe it is in general dangerous to alter the epithets applied to the ancient heroes by the best poets, since they are seldom merely expletives.

> Ære cavo clypeum, *magni* gestamen Abantis,
> Postibus adversis figo, et rem carmine signo:
> "Æneas hac de Danais victoribus arma."
> *Æn. III.* 286.
>
> I fix'd upon the temple's lofty door,
> The brazen shield which *vanquish'd* Abas bore:
> The verse beneath my name and action speaks,
> "These arms Æneas took from conquering Greeks."
> DRYDEN'S *Transl.*

(*Chalcidian sands*, the coast of Eubœa. *Euripus*, the straight which divides Eubœa from Bœotia. *Geræstum*, a promontory of Eubœa sacred to Neptune.)

Ver. 720.—(xli.) POLYPHEMUS was the son of Elatus, a Thessalian. His mother was Hippia the daughter of Antippus. He is said by some to have perished in the expedition, and by Apollonius and others he is said to have accompanied Hercules in his search for Hylas.

Ver. 726.—(xlii.) IDAS; Ver. 728.—(xliii.) LYNCEUS. The sons of Aphareus and Arena. Idas is described by Apollonius as a proud and arrogant boaster. Lynceus is supposed to have been the disco-

verer of certain mines of metal, and therefore to have had it said of him that he could see into the bowels of the earth. The associates of the Academy of Natural Philosophy at Rome, took the name of *Lyncei*, as denoting them enquirers into the minerals and other natural productions of that kind.

Ver. 737.—(xliv.) ZETES and (xlv.) CALAIS. The sons of Boreas by Orithyia the daughter of Erectheus king of Athens.

Ver. 739.—(xlvi.) ORPHEUS. The son of Œagrus and the muse Calliope. His name is so well known that I shall not detain my readers with any account of him in this place.

Ver. 744.—(xlvii.) IPHICLUS, the son of Phylacus, who built the town of Phylace in Thessaly. Weitzius tells us that it was customary for the heroes to be attended in their expeditions by a kind of *submonitors* in the same manner as Achilles was accompanied by Phœnix; and that Periphantes the son of Epytus has this office in the Æneid.

> At pater Æneas, nondum certamine misso,
> Custodem ad sese comitemque impubis Iüli
> Epytiden vocat. *Æn. V.* 545.

> The chief before the games were wholly done,
> Called Periphantes, tutor to his son.
> DRYDEN'S *Transl.*

Ver. 750.—(xlviii.) ARGUS: the son of Polybus and Argia according to Hyginus: but the parentage of this illustrious ship-builder appears unsettled among the mythologists and commentators.

Ver. 756.—(xlix.) TIPHYS. The son of Hagnius, and pilot or helmsman of the Argo. He died during the voyage. Ammianus relates that this monument, with that of Idmon, and Sthenelus, was not far from the Tibareni and Macrones in Cappodocia.

Ver. 764.—(l.) ACASTUS: the son of Pelias and Anaxibia.

Apollonius makes the number of the Argonauts to be fifty-four including Jason. Apollodorus reckons them fifty besides Jason: this we see agrees with the estimate of our author. The smallest sort of vessels employed in the Trojan War contained fifty men, and the largest one hundred and twenty.

Ver. 770.—*Thus thro' some.* Burman remarks that this simile is much more elegantly managed than that which Statius has copied from it in his fourth book.

> ----------raptis velut aspera natis
> Prædatoris equi sequitur vestigia tigris.
>
> As when a tigress, furious for her young,
> Pursues the foot-track of the plunderer's horse.

The object of the simile is however reversed: in Flaccus, Jason is compared to the hunter: in Statius, Atalanta is compared to the tigress.—It is curious to find Burman accusing Statius of calling the horse itself the plunderer. "*Elegantiùs hoc multo, quam quod Statius in hâc re IV. Theb.* 316, equum *ipsum* prædatorem *dicat.*

Lat. Ver. 494.—*Ut pariter propulsa ratis.* This beautiful passage is closely imitated by Statius in describing the departure of the Argo from Lemnos. Hypsipyle is there relating the slaughter of the Lemnians, her love for Jason, and the departure of the Minyæ; and with great pathos observes.

> ----------primoque ferit dux verbere pontum!
>
> He, first,—their leader!—with departing oar
> Smote, eagerly, the waves!

Then follows the passage so exactly paralleled with this of Flaccus, that it is almost impossible that they can both be original.

> Illos, et scopulis, et summo vertice montis
> Spumea porrecti dirimentes terga profundi
> Prosequimur visu: donec lassavit cuntes
> Lux oculos, longumque polo contexere visa est
> Æquor, et extremi pressit freta margine cœli.
>
> From rocks, and from the mountain's lofty ridge,
> We, with sad sight, pursued their widening track,
> That marked the silvery shoulders of the deep,
> Until the glittering light o'erpowers our eyes,
> That strain to keep their object, and bright mists
> Seemed to conceal the ocean in the sky,
> And with the borders of the bending heavens
> Repress the farthest billows.

Ver. 804.—*No such let Teucer.* "From Electra the daughter "of Atlas, and from Jupiter proceeded Iasion and Dardanus: "Iasion becoming excessively enamoured with Ceres attempted to "ravish her, when he was slain by a thunder bolt. Dardanus "grieved at the death of his brother left Samothracia and passed "over to the opposite continent, where *Teucer*, the son of the river "Scamander and the nymph Idæa, was king, and from whose "name the inhabitants of that region called themselves *Teucri*. "He was hospitably received by the monarch, whose daughter "he espoused, and was admitted into a share of the kingdom. He "built the city *Dardanus*. When Teucer departed from among "men the whole empire was called Dardania." *Apollodorus.*

*Libys* seems to be put for Epaphus the father of Libya. Hyginus says "Jupiter commanded Epaphus, who was his son by Io, "to build cities in Ægypt, and to reign there. He first founded "Memphis and afterwards many others; and by Cassiopeia his "wife, he had a daughter named Libya, after whom that region of "the earth hath since been named,"

"Tantalus was king of Phrygia, but his son *Pelops* reigned "over great part of Greece and gave his name to the Peloponnesus."

Thus we see then by *Teucer*, *Libys* and *Pelops*, the poet means *Asia minor*, *Africa* and *Greece*.

Ver. 862.—*A shepherd shall, &c.* The remainder of this speech of Jupiter foretelling the fate of Troy is imitated partly from the Nereau prophecy which forms the 15th Ode of the first book of Horace.

Pastor cùm traheret per freta navibus
Idæis Helenam, &c.

When the perfidious shepherd o'er the waves
Conveyed the consort of his regal host,
The beauteous Helen, with his Trojan fleet,
Nereus compelled the rapid-breathing winds
To an unwelcome calm, while loud he sang
The cruel dictates of the approaching fates.
"Thou, with ill omens, to thy home dost take
"Her, whom all Greece shall soon demand again
"With numerous arms; confederate to destroy
"Thy nuptials, and old Priam's ancient throne.
"Lo! what tumultuous throngs of panting horse!
"What crowds of warriors! to the Dardan race
"What dreadful deaths thou bearest! already, lo!
"Pallas prepares her helmet and her car,
"And lifts her direful ægis!—Ah, in vain

" Confiding in the care of Venus, thou dost wreathe
" Thy flowing locks, and to the unwarlike lute
" Sing'st verses loved by women!---Ah, in vain,
" Sunk on the couch of love, dost thou avoid
" Swift ponderous spears, and points of Cretan darts,
" And shouts of war, and rapid in pursuit
" Tremendous Ajax: for in sanguine dust,
" Shalt thou at length defile thy treacherous hair!
" Dost thou not see Ulysses, of thy race
" The dread destroyer?---Pylian Nestor too?
" Lo, Salaminian Teucer, and, with him,
" Fierce Sthenelus well skill'd in strenuous fight,
" Or, when 'tis needful to direct the horse,
" No lingering charioteer, rushes upon thee!
" Merion shalt thou know!---Behold fierce Diomed
" Burns with infuriate rage to meet with thee;
" Whom thou---(as when a stag, his grass forgot,
" Flies from the wolf his glancing eye perceives
" Ranging the farthest vale)---shalt breathless fly---
" All pale, and trembling: not such flight thy boast,
" Not such the promise that seduced the fair!
" Achilles' sullen vessels but defer
" The fate of Ilium and the Phrygian dames;---
" The appointed winters ended, Grecian flame,
" Wide-spreading, shall consume the domes of Troy!"

Valerius Flaccus carries the prophecy farther, and points out the greatness and duration of the Roman Empire, but in a dark and undecided manner well suited to the distance between the periods.

Ver. 885.—*Till Japetus.* The Giants contended against Jupiter and the confederate gods near Phlegra, a city of Macedonia.—*Liber* is a name for Bacchus.

Ver. 896.—*Each Tyndarian youth.* Castor and Pollux, particularly called Διόσκεροι or *Sons of Jupiter.* It was beautifully imagined by our author to describe those stars, which are said to adorn the foreheads of these youths, as emanating from their father Jupiter at the commencement of the voyage of the Argo. These stars belonged afterwards to the constellation of the *Twins*, and were much regarded as ominous of storms or fine weather by the ancient mariners. When both appeared, fair weather was thought to be denoted; but when only one, a storm was supposed to be near at hand.

Ver. 902.—*Boreas.* The cold, dry, wind blowing from the north was so called from βοάω *to cry out* and ῥέω *to run rapidly*, because it is

both swift and boisterous. In mythology Boreas is said to have been the offspring of the river Strymon in Macedonia, and to have carried away Orithyia the daughter of Erechtheus, king of Athens; by whom he had two sons Calais and Zetes. See the Catalogue of Argonauts. *Pangæus*, a mountain of Thrace. *Æolia*, more properly in this place the Æolian Islands near Sicily.

Ver. 916.—*Pyracmon.* Pyracmon and Acamas are names of Cyclops. This is imitated from Virgil.

> Ferrum exercebant vasto Cyclopes in antro,
> Brontesque, Steropesque, et nudus membra Pyracmon.
> ⏑⏑⏑⏑ *Æn. VIII.* 425.
> Here in a hollow cave the Cyclops beat
> The glowing steel: Pyracmon naked-arm'd,
> Brontes and Steropes.

Ver. 926.—*Eolus.* The monarch of the winds: much of the following description of the winds and the tempest they produce is imitated from the first book of Virgil. Our author has nevertheless shown both judgment and genius in the introduction of this storm: such a feature is surely wanting in the account of the first naval expedition: and it manifests a poverty of invention in Apollonius to have crowded his poem with so many wonderful events, which are to be found in all the writers of mythology, and to have neglected those natural occurrences which necessarily belong to the principal action. Scaliger highly commends this incident of a tempest in this place; to the splendour and effect of which (he says) the Argonautica of Apollonius does not aspire. For the parallel passages in Virgil I refer my reader to the first Æneid, as the extracts would here be too numerous.

Ver. 999.—*And weep their doom.* "No species of death was so much dreaded by the ancients as drowning: not only because they esteemed it base and ignoble, but because they were persuaded that their souls would wander about until some earth was thrown upon their bones. It is on this account that Virgil, who in every thing else makes Æneas possess the highest magnanimity, tells us that his hero grew pale at sight of the billows that were excited by Juno.—Ovid also in the following passage from his Tristia has the same idea of death.

> Non letum timeo, genus est miserabile leti,
> Demite naufragium, mors mihi munus erit.

Est aliquid fatoque suo ferroque cadentem
In solitâ morientis ponere corpus humo;
Et mandare suis aliqua, et sperare sepulcrum,
Et non æquoreis piscibus esse cibum.

Not death I dread, but such a death detest:
From shipwreck saved, to die were to be blest.
'Tis something still by fate or steel to die,
And in the earth we cherished mouldering lie;
Breathe our last wish,---expect the hallowed grave,
Nor dying dread the monsters of the wave.

*E Notis* CARRIONIS.

"Death suffered in shipwreck was the most hateful of any to the imagination of the ancients. Hence in Synesius we find soldiers putting themselves to the sword rather than perish in the waves, esteeming that an heroic death, and not altogether destructive of the vital spirit. For they appear to have believed that the spark of life was totally extinguished in an element so contrary to fire. Homer therefore describes no other death in the same expressions as that of Ajax Oileus sinking in the waves.

Ὡς ὁ μεν εἰθ' ἀπολωλει, επεὶ πιεν ἁλμυρὸν ὑδωρ.

He *perished* when he drank the briny wave.

Of no other person he says *he perished*, but that each *departed from life* (ἀϊ'δος δε βεβήκει). *E Notis* BULÆI.

Ver. 1024.—*Nor justly shalt thou share.* Voyages by sea were long esteemed by the ancients as a criminal boldness and it was frequently remarked that many of the Argonauts expiated their impious exploit by some dreadful death. This is the subject of one of the Choruses in the Medea of Seneca.

Quisquis audacis tetigit carini
Nobiles ramos, &c.

MEDEÆ, *Act III. Chorus.*

Whoever touched the illustrious bough,
That crown'd the Argo's venturous prow,
And, mid the consecrated glade,
Despoil'd Mount Pelion's awful shade;
Whoever braved the justling rocks,
Rushing between their thundering shocks;

And having passed with bold disdain,
So many perils of the main,
Haul'd o'er the bow, with hurried hand,
Their anchor from the barbarous strand;
While, in successful rapine bold,
They bore away *the fleecy gold.*
On each some direful death requites,
Ocean's invaded realms, and violated rights!

The surges roar round every coast
Demanding vengeance on the host:
Tiphys, who ruled the billowy realm,
Expiring, first, resigned the helm!
Far from his father's plains he dies:
Low on the wave-worn beach he lies:
Upon his corse vile sand is thrown;
He mingles, sad, with ghosts unknown!

And he, the offspring of the vocal Muse,
Who, as he touch'd the harmonious chords, and sung,
The arrested torrent would its fury lose,
And the wild winds in mute attention hung,
And all the birds, forgetting their own song,
Would with the grove itself around the minstrel throng:
He, even he, all scattered now remains!
His severed limbs o'er Thracia's wilds are spread,
And where the plains of Hebrus sweep the plains,
Pale on the waters rolls his maogled head.
Nor shall his hapless ghost revisit more,
The dark Tartarian realms, or Styx's shadowy shore.

Ver. 1046.—*Salmoneus.* He was the son of Æolus the Thessalian, and great-uncle to Jason. He imitated the thunder of Jupiter by driving over a bridge of brass and hurling torches on every side. He was slain by Jupiter with a thunderbolt for his impiety. Vide Æneid VI. 585.

Ver. 1082.—*'Tis thus when Sirius.* Burman remarks that our author has here an imitation of Horace, who in Ode XXXI. 1. gives *Calabria* the epithet of *æstuosa;* and again in Epod. I. says

Pecusve Calabris ante sidus fervidum
Lucana mutat pascua.

I need not here explain the well-known effects of *Sirius* or the *Dog-Star* but shall quote the description of it from Aratus.

.....Ἡ δέ οἱ ἄκρη
Ἀστέρι βιήεται δεινῷ γενυς, ὅς ῥα μαλιστα

Ὀξέα σειριάει. Καὶ μιν καλεουσ' ἄνθρωποι
Σείριον. Οὐκ ἔτι κεῖνον ἅμ' ἠελίῳ ἀνιόντα
Φυταλιαὶ ψεύδονται αναλδέ' αφυλλιοῦσαι.
Ῥεῖα γαρ ουν ἔκρινε δια ςίχας οξυς ἀΐξας.
Καὶ τὰ μεν ἐῤῥωσε, τον δὲ φλοον ὤλεσε παντα.

A lucid star, with hot and glowing rays,
Forth from his panting jaws emits its blaze;
Deep drouth and fever mark its fervid flame,
And *Sirius* men the parching radiance name.
What time this sign the solar power receives,
Deceitful blossoms droop their dingy leaves,
The trees unfruitful sicken: mid their rows,
The penetrating fervour fiercely glows;
Some plants swell ripening with the burning ray,
Some burst their arid bark and die away.

Ver. 1116.—*Thus when swift Dædalus.* The escape of Dædalus and his son Icarus from Crete, by means of wings, and the fall of the latter into the Ægean sea is known to almost every reader. Our author seems fond of the image with which he depicts the flight of Dædalus *Nube nova:* he has before called a swarm of bees *longa nubes,* and in the fourth book he stiles the Harpies *Cocytia nubes.* Again in describing the sea-monster about to destroy Hesione we have,

---------- cujus stellantia glaucâ
Lumina nube tremunt --------

His broad eyes glisten with a misty glare.

and presently afterwards of Hercules discharging his arrows it is elegantly said,

---------- totâ pharetræ
Nube premit ----------

Whelm'd him with all his quiver's stormy cloud.
*E Notis* HEINSII.

The same image is found in the simile from Virgil quoted in the Note on Verse 254.

Ver. 1150.—*Thus when Thyoneus.* Thyoneus a name of Bacchus; who is depicted with a helmet on each side of which are fixed the horns of a ram, to denote his origin from Jupiter Ammon. Lycurgus the son of Dryas was king of Thrace, who having endeavour-

ed to root up all the vines of the country, and put an end to the Bacchanalian rites, was afflicted with such madness by the irritated divinity, that he slew his wife, his children, and afterwards himself: Bacchus gave his corse to feed his panthers on mount Rhodope.

Ver. 1156.—*And now Alcimede.* This Episode concerning the deaths of Æson and Alcimede is certainly very objectionable, and must have been introduced for the sake of such supernatural rites as might afford the author an opportunity of imitating certain striking passages in the sixth book of the Æneid or the eleventh of the Odessey. But, however, if as a part of the Argonautica it ought not to have been admitted, yet as a separate composition it contains many of the highest beauties. The anxiety of Alcimede and the dreadful imprecations which Æson utters against Pelias are in the most awful style of sublime Poetry.

Ver. 1243.—*Backward the stanzas.* The verbal commentators are puzzled, in this place, with the meaning of the word *retro.* I have ventured to suppose that the imploring verse which pacified the infernal deities and obtained an easier passage for the departed soul across the Styx was recited backwards. This was the manner of uttering many of the *charmed verses* by the witches and sorcerers of the fourteenth and fifteenth centuries, and hence the vulgar still retain the notion that the devil may be raised by saying the Lord's prayer backwards. The Cambridge Dictionary in explaining the Etruscan charm against fire, which was the word *arseverse* derived from *Ardere* to burn and *vertere* to turn, and was fixed upon the porches of houses, says, that in common with most of the magic verses of the Ancients it might be recited either backwards or forwards, and that the Greek term for such charms was ἀνάστροφος or stanzas recited either way.

Lat. Ver. 795.—*Virgo Jovi terras.* There is an elegant destinction in the supernatural beings addressed by Æson, which the verbal critics have not noticed although it seems to have laid closely in their way. *Virgo* or *Astræa* means *Jus* or civil and natural Justice; *Fas*, that religious or sacred rule of duty which depends immediately on the divine will in its revelations: The first is therefore connected with the *Ultrices Deæ* or goddesses of terrestrial revenge; the other by *Pœna, grandæva parens Furorum* or the punishment of the infernal regions.

Ver. 1294.—*While to their lips.* Apollodorus gives the following account of the deaths of Æson and Alcimede. "Pelias not "being able to bear with patience the return of the Argonauts de- "termined to put Æson to death. He, however, sought means to "terminate his own existence, and having with intrepidity drank the "gore of an immolated bull expired. But the mother of Jason "pouring imprecations on Pelias, and leaving an infant son, hung "herself. Pelias slew the infant whom she left." This account differs indeed materially from the well-known story of Ovid where Medea restores Æson to youth.—Burman calls the name of this infant son of Æson, *Promachus*, but does not cite his authority.

Ver. 1317.—*Eternal there arise two lofty gates.* The original of this passage and much of what follows is closely imitated from Virgil's sixth Æneid, yet with the introduction of many original ideas and such poetic description as no mere imitator would be capable of producing. In fact, where our author's subject coincides with that of his great predecessor, his veneration leads him to bend his own genius, and to pursue at a humble distance the track of the Mantuan.—The beautiful description of a virtuous and philanthropic General is entirely his own, and probably alludes to the death of some contemporary. Could it be ascertained who was the person designed in these verses, we might fix the exact period in which this book was composed.

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